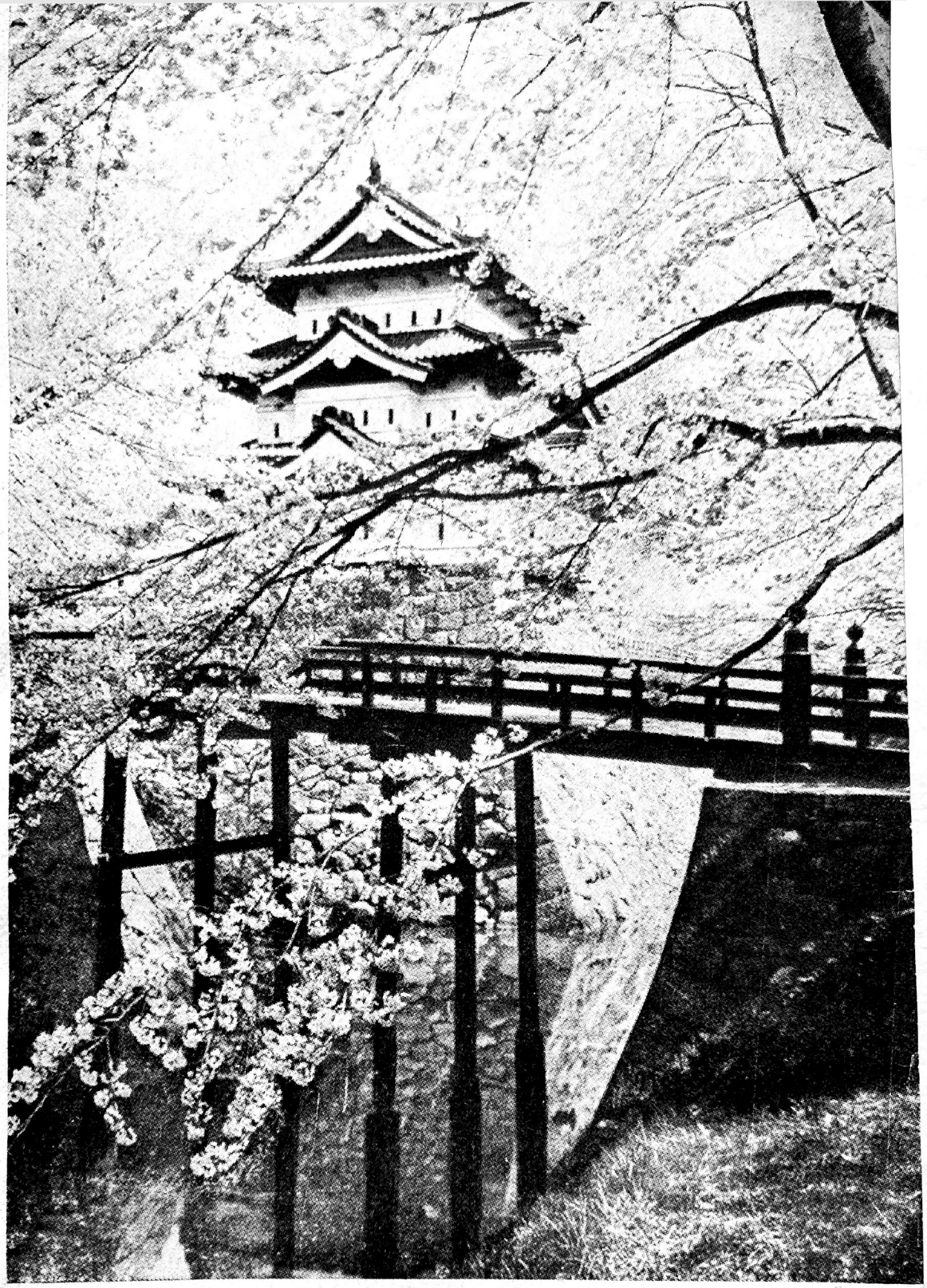
THEIR JAPAN



ONE OF THE HERITAGES OF FEUDAL JAPAN.
THE TOWER-KEEP OF HIROSAKI CASTLE SEEN THROUGH THE CHERRY BLOSSOMS. THE GROUNDS OF THIS CASTLE, A FORMER STRONGHOLD, BUILT IN 1601, HAVE BEEN CONVERTED INTO A PUBLIC PARK.

(HIROSAKI IS A CITY IN THE NORTHERN PART OF JAPAN)

Photo through the courtesy of the Board of Tourist Industry, Japanese Government Railways.

Their Japan

BEING BRIEF DESCRIPTIONS OF NOTEWORTHY PHASES
OF JAPANESE LIFE, OF MANY OF THE CUSTOMS,
FESTIVALS, ARTS AND CRAFTS
OF THE JAPANESE—
ALSO DESCRIPTIONS OF THE PRINCIPAL PLACES
USUALLY VISITED BY TOURISTS, BESIDES PLACES
AWAY FROM WELL-TRODDEN TRAILS, AND
NUMEROUS OTHER SUBJECTS

BY

FREDERIC DE GARIS

AUTHOR OF

"WE JAPANESE,"
"THE HOT SPRINGS OF JAPAN," "JAPANESE LANDSCAPE GARDENS,"
"THE CYCLE OF BLOSSOMS IN JAPAN,"
"GUIDE TO CHINA," ETC.

200 PAGES, 345 ILLUSTRATIONS
SOME IN COLOR

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YOSHIKAWA

Yokohama

BY WAY OF A PREFACE

It has been said that there are two kinds of knowledge: that which the individual personally possesses, and that which directs his quest for the information he desires. Both sources have been drawn upon liberally in the writing and in the compilation of this book. As to the great common fund of information about Japan, so far as relates to the subjects herein treated, on which he who will may draw, it may be said of me, as Kipling, in his *Barrack-Room Ballads*, said of Homer:

> *" When 'Omer smote 'is blooming lyre,*
> *He'd 'eard men sing by lan' an' sea:*
> *An' what he thought 'e might require,*
> *'E went an' took—the same as we!*

Throughout the book grateful acknowledgement has been made to writers and lecturers and to books for the information garnered from them, but when a man has accumulated a store of facts from books, magazine and newspaper articles it is impossible to trace the source of this information in every case, and to those unknown writers who may discern a likeness to some of their offspring in sundry extracts, I desire to express my indebtedness.

To my many friends, Japanese and foreign, who have given me the benefit of their knowledge, I have tendered my personal thanks.

My gratitude is hereby expressed to the *Bureau of Tourist Industry of the Japanese Government Railways*, the *Nippon Yusen Kaisha*, the *Osaka Asahi* and *Asahi Shimbun-sha*, and the *Tokyo Nichi Nichi* for permission to use extracts and pictures from their various publications as I desired—and especially to my wife for her aid throughout the development of this book.



F. de Garis

THE PURPOSE OF "THEIR JAPAN"

The subject matter of the several places is written in response to tourists' expressed regrets that there were no concise publications concerning the places they should visit, that available guide-book information, good as it is, was too restricted, and that, apart from advice about what they should see, they were particularly eager for information relative to the various phases of Japanese life and customs, the characteristics and tastes and other related matters concerning the people themselves. We trust that this book will do its part to supply this lack.

Also, this book is written in the hope that it will be of service to overseas visitors, past and present, as a souvenir of their trips as it gives descriptions of the places they usually see. Also it is anticipated that prospective visitors will gather information from it which will add to the pleasure of their visit.

As for the general reader interested in Japan and things Japanese, it is hoped that the book will be found helpful and informative.

It is suggested that as a gift to relatives and friends abroad THEIR JAPAN will answer the eternal question: "What shall I send them?"

Much of the place material has been adapted from my writings for the Japanese Government Railways.

THE AUTHOR

Note: In acknowledgement of the courtesy extended by the Board of Tourist Industry of the Japanese Government Railways, Nippon Yusen Kaisha, Osaka Asahi and Asahi Shimbun-sha for the use of a number of their pictures, such pictures are marked thus:

Board of Tourist Industry (*), *Nippon Yusen Kaisha* (●),
Osaka Asahi and Asahi Shimbun-sha (○).

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Bentendori, Yokohama

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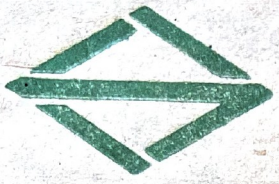
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Their Japan

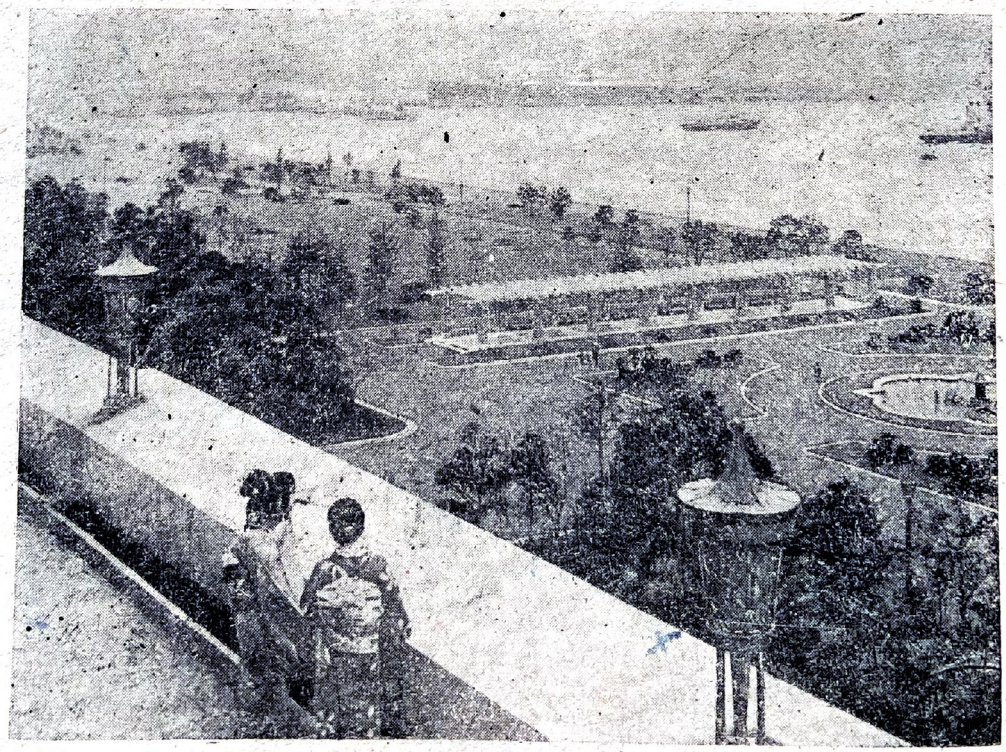
YOKOHAMA (" *Seaside Beach* ")

Population (1935), 704,290.



Emblem or Crest of the City. ハ Ha, マ Ma = Hama: Contraction of Yokohama, used when speaking familiarly of the city. The crest of the respective cities is seen on municipal buildings and properties, on street cars and elsewhere.

Keen with anticipation, and with vague notions of what they shall see, first-time visitors from overseas arriving at Yokohama, one of the main gateways to Japan react in various ways: some, expecting to see a quaint city, are disappointed at their first glimpse of the waterfront with its modern buildings, not different from the buildings that they are familiar with in their own countries; others, taking a more practical view, realize that this new Yokohama is the result of the disastrous earthquake-fire of 1923—for be it remembered, after that holocaust there was "no Yokohama," merely a very wide, desolate area of piles of brick and stone with only two or three fire-gutted buildings in the entire city, and at that time it had a population of 442,600. Heroically, the citizens started to rebuild the city, and naturally this was done along modern lines, and the present aspect of Yokohama is the pride of its people. Relics of the 1923 earthquake-fire may be seen in the Memorial Hall, near Sakuragicho station



The real Japanese city is some distance from the waterfront. But upon landing and inspecting the shopping centers, *Benten-dori*, *Honchō*, and *Moto-machi*, where the products of the arts, crafts, and industries of Japan and other Far Eastern countries are displayed, all doubts vanish as the visitor realizes

YOKOHAMA

that he really is in a foreign country. He will see silk and silk garments of every description, kimono, embroideries, brocades, lacquer and bamboo wares, tortoise-shell and ivory articles, bronzes, jade, furs, curios, cultivated pearls, fans, porcelains, cloisonné, silverware, color prints, novelties, etc.—fascinating Oriental products.

The treaty of peace and amity with the United States, negotiated by Commodore Perry in 1854, opened Yokohama to foreign trade. At that time the place was an unimportant fishing village of about one hundred dwellings, but its situation as a port and as an entrance to Tokyo and the interior of the country was most advantageous. It grew steadily in trade and importance after the completion in 1896 of breakwaters enclosing its harbor. It will interest Americans to know that the cost of the original breakwaters and other harbor improvements, which made the harbor a safe anchorage for ships, was paid for with the $785,000 voluntarily returned to Japan by the United States in 1883, this amount being the portion allotted to that country of the $3,000,000 indemnity exacted from Japan by the Powers as a recompense for the attack made by the *daimyō* of Chōshū on ships of the United States, France, and Holland in Shimonoseki Strait in 1863, Japan preferring to pay the money rather than to open more of her ports to foreign trade, as requested by the Powers. These breakwaters were destroyed in the 1923 earthquake, the present breakwater being built farther out, thus enlarging the harbor.

Incidentally it may be stated that in front of the British Consulate, facing the harbor, stands the stump, with its vigorous shoots, of the old camphor tree near which Commodore Perry and the Japanese representatives negotiated the treaty of 1854, and on Kamon-yama, a hill near Sakuragicho station, there is a bronze statue, overlooking the harbor, of Lord Ii Kamon-no-kami, a premier of the Tokugawa government, whose acts in favor of Japan's intercourse with foreign nations led to his assassination in 1860.

The port city should not be regarded merely as a way station to Tokyo, Nikko, and elsewhere, for there are interesting places in the city and its vicinity. For those interested in silk, a visit to the Imperial Silk Conditioning House will show them how raw silk for export is examined; and to gain an idea of the diversified products of Japan, Korea, Formosa, Manchuria, and the Mandated Islands, for domestic and foreign use, the exhibits at the Yokohama Commercial and Industrial Museum, Nihon Odori, will be found worthwhile.

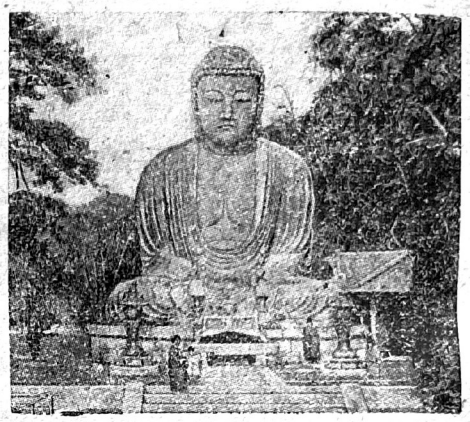


Bronze statue of Lord Ii Kamon-no-kami

KAMAKURA AND ENOSHIMA

The short trip from Yokohama to Kamakura and Enoshima by motor car or railway should be taken if only to see the world-famed *Daibutsu* ("Great Buddha"), the picturesque isle of Enoshima, and views of the countryside.

The silently eloquent bronze Daibutsu, the most impressive of its kind in the world, has an expression and pose which suggest a philosophical majesty, the result of a wisdom attained through the ages, as if all thoughts and all things that ever existed were old thoughts and old things to this Buddha. In the perfect repose and passionless calm that so truly express the root idea of Buddhist doctrines, this colossal Buddha has for 684 years sat on his stone pedestal among the trees. The peaceful serenity of the face, the appraising scrutiny of the half-closed, all-seeing eyes, and the firmly closed mouth suggest a sublimity equalled by no other statue.



Dai-Butsu ("*Great Buddha*")

The image represents *Amida*, one of the Buddhist divinities. It was cast in 1252 by *Ono Goroemon*, a leading artificer of that time. The position of the hands in the lap, palms upward and thumbs touching is the Buddhistic expression of "firm faith." The positions of the hands of the images of Buddha suggest various moods. When the left hand is open in the lap and the right hand is uplifted, "preaching" is portrayed; when the hands are held against the breast with fingers pressed together, "unification of the spiritual and material worlds" is indicated.

The image was originally enclosed in a large building which was damaged by a severe storm in 1369 and was finally carried away by the great tidal wave of 1494, since which time the figure has remained in the open. The image is hollow and can be ascended by means of a spiral staircase up to the shoulders.

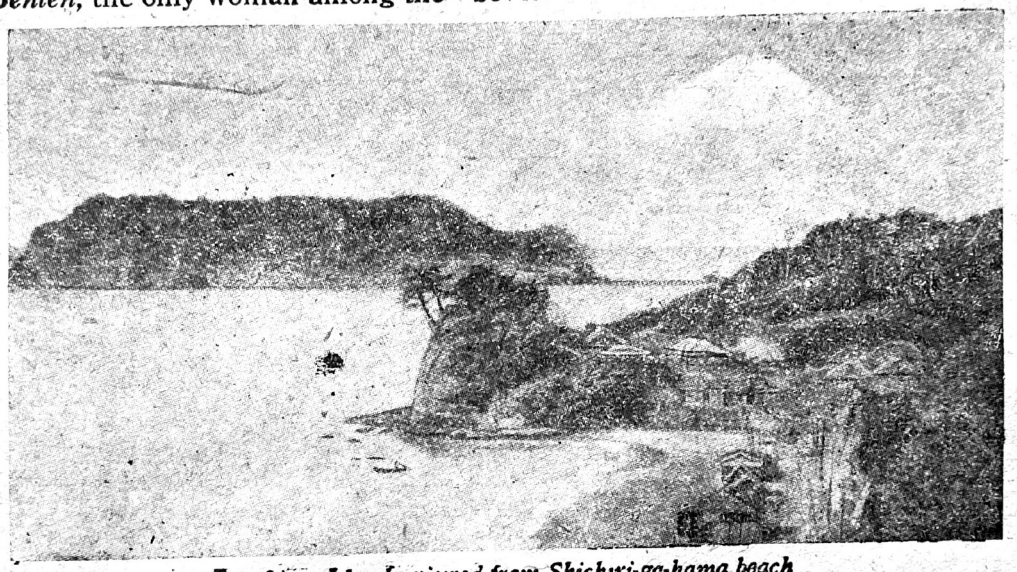
In the neighborhood is the *Hase Kwan-on* Temple where the gilded image of *Kwan-on*, the Goddess of Mercy, is worshiped. The image, installed in the year A.D. 736, in a cramped space back of the main altar, is thirty feet in height. It was carved, it is said, from half of a huge camphor tree, and is a duplicate of the image at the Hase-dera temple, near Nara, which was carved from the other half of the same tree.

There are many historic places in and about Kamakura: the *Hachiman Shrine*, the *Ryūkō-ji* temple, associated with the life of *Nichiren*, the zealous and combative priest (latter half of 13th century), the *Tomb of Yoritomo*, among others.

Enoshima is reached by a wooden bridge from Katase, the terminus of the Kamakura tram line. The ascending main street of the wooded isle is flanked by a continuous line of inns and shops. In the latter are a bewildering variety of wares, trinkets and souvenirs made from sea shells: many kinds of fish and

marine objects, birds, etc., carved from mother-of-pearl, and shell-work jewelry and other trifles—much of it beautiful in color tones.

The principal objective point on the island, the *Dragon Cave*, popularly known as the *Benten Cave*, is reached by a meandering path over the crest and down to the shore—a route on which are numerous tea-houses at spots commanding the best views, but the many divergent views seen from the wooden pathway which leads to the cave, and which follows the contours of the rocky cliff, are fascinating. The cave, said to have been the abode of a dragon, has two branches. At the far end of the left branch is enshrined an image of *Benten*, the only woman among the "Seven Gods of Good Luck."



Enoshima Island—viewed from Shichiri-ga-hama beach

* * * * *

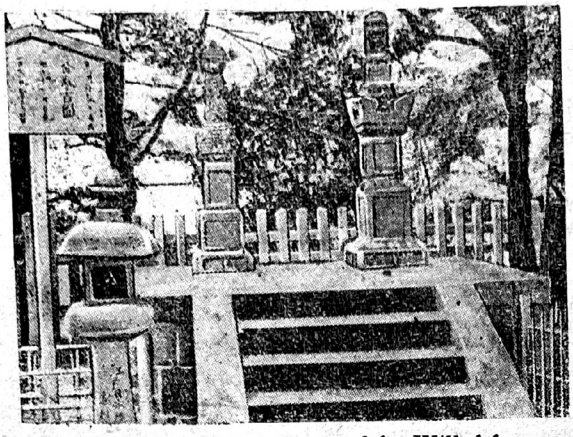


Kamakura Bathing Beach

*

THE MIURA PENINSULA

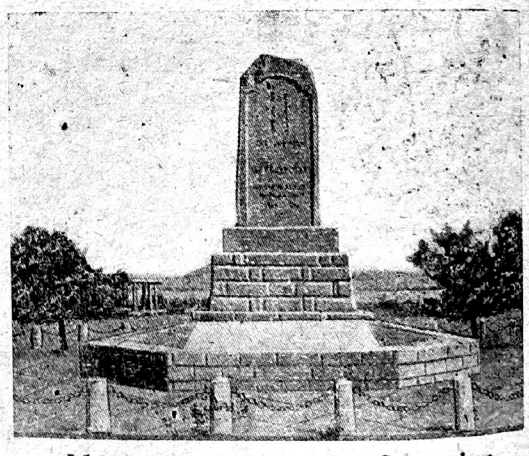
From Kamakura, as a diversion, our party made an interesting one-day excursion by motor car around the *Miura Peninsula.*



Memorial tombstones erected for Will Adams and his wife

At Yokosuka, one of the important naval stations of Japan, a visit was made to the *Will Adams Memorial.* Adams, a pilot, the first Englishman to come to Japan (1600), as a shipwrecked mariner, had a knowledge of shipbuilding and mathematics, and because of this and his familiarity with foreign affairs generally, was of great value to the *Shōgun, Ieyasu,* whose confidence he enjoyed, but who kept him in friendly captivity until his death in 1616. Adams died in 1620. His memorial tomb, and that of his Japanese wife, are on Pilot Hill, one mile from the station. The tombs, devoid of English lettering or of English descriptive signs about the enclosure, are visited by many Britishers in the belief that Adams is buried there. Adams died and was buried at Hirado, Hirado Island, west of Sasebo, a large naval station at the west end of Japan, the exact place of burial being unknown. The tombstones at Yokosuka were erected by the family (Magome) of Adams' wife on the large fief granted to Adams by Ieyasu.

Proceeding farther, we passed *Uraga,* of interest to Americans as the harbor into which Commodore Perry sailed with his expedition into Japanese history in 1853, when he presented President Fillmore's letter proposing the opening of Japan to American commerce and intercourse. Then on to *Kurihama Beach,* about two and a half miles farther, where a monument, unveiled in 1901, in the presence of many distinguished persons, marks the spot where the representatives of the Shōgun met the Americans, and with great pomp and ceremony accepted and gave receipt for the letter. Commodore Perry said he would return in a year for their reply. This incident culminated in the treaty concluded as described under "Yokohama." On the back of the monument is incised, in English, "This monument commemorates the First Arrival of Commodore Perry, Ambassador from the United States of America, who landed at this place July 14, 1853. Erected July 14, 1901, by America's Friend Association."



Monument commemorating Commodore Perry's first landing place in Japan

We made the run to Misaki, at the southern end of the peninsula, and found the trip delightful in every way, the ever changing views of the rocky shores and the tumbling white-capped waves breaking against them, the ocean and the beaches affording us something of interest each moment. The Hayama Villa of the Imperial Family, near Zushi, was passed on the way.

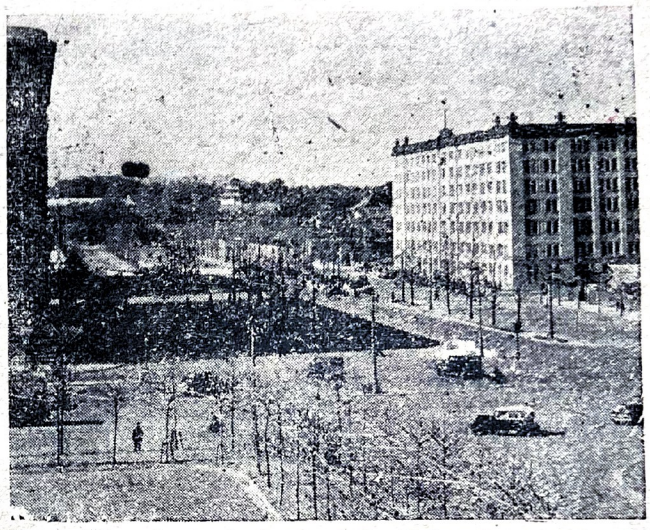


TOKYO (*"Eastern Capital"*)

Population (1935), 5,875,667.

The Crest or Emblem of the City—which symbolizes the official designation of the city as the "Imperial Metropolis of Japan."

Upon emerging from the Tokyo Central Railway Station, which is a large brick structure, a glance across the plaza presents a contrast as dramatic as any city can show. In the view are office buildings—Tokyo sky-scrapers of seven or eight stories, all square as packing-cases, and as guiltless of architectural beauty. The broad vista ends in the gray walls, green embankments and gnarled pines of the Imperial Castle grounds, where Old Japan sits serenely in the heart of the city, its placid moat removing the revered grounds miles away from the throbbing life of the metropolis. This contrast is perhaps the keynote of the capital, symbolizing other contrasts that will be observed elsewhere in the city.



View from the front of the Tokyo Central Station: Imperial Castle grounds in the distance. *

Regarding Tokyo as a whole, the introduction of western architecture, ways and ideas, has not yet produced many radical changes in the life and customs of the majority of its citizens. This is true also of other Japanese cities. Outside of the large cities, modern ways are not generally noticeable, the customs, civilization and culture evolved during the past 2,500 years being too deeply rooted for much change. It is these latter characteristics, so different from those of their own countries, that stimulate the keen interest of overseas visitors.

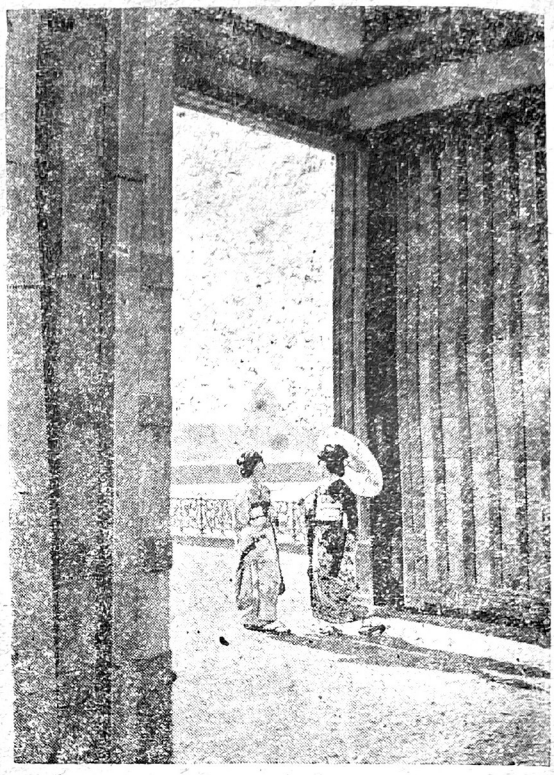
Tokyo is now the third largest city of the world, Greater London being first, New York second. In olden days it was a somnolent fishing village called *Yedo* (*Ye*, "bay"—*do*, "door"). In 1457 a fortress was built by Ota Dōkan, a warrior and a man of culture in the arts, literature and poetry of his times, who recognized the potential strategic and commercial value of Yedo, situated, as it was, at the mouths of large and small rivers, fronted by a bay, and convenient for both land and water transportation—and people began to migrate there. Thus it was that the city was founded before Columbus, in 1492, sighted the fringe of the American continent, before the foundation of the English Tudor dynasty (1485–1603), and it is stated that when the first settlements were made in North America (Jamestown in 1607; Plymouth in 1620), Tokyo had a population of over 200,000. Its importance dates from 1590 when it fell into the hands of *Iyeyasu*, who in 1603 became the first *Tokugawa Shōgun*, and made it his residence, building his castle on the site of Dōkan's fortress and making vast improvements in the city. The Imperial Castle is built on the site of these ancient structures.

After the Restoration (1868), when the *shōguns* were deprived of power, Emperor Meiji removed the capital from Kyōtō to Yedo, renaming it *Tōkyō*, which means "Eastern Capital," in contradistinction to *Saikyō* or "Western Capital," the name by which Kyōtō was called, and since that time the city

TOKYO

has continued to be the place of first importance in the Empire, the great administrative departments through which the government functions, and the leading financial institutions being established in Tokyo.

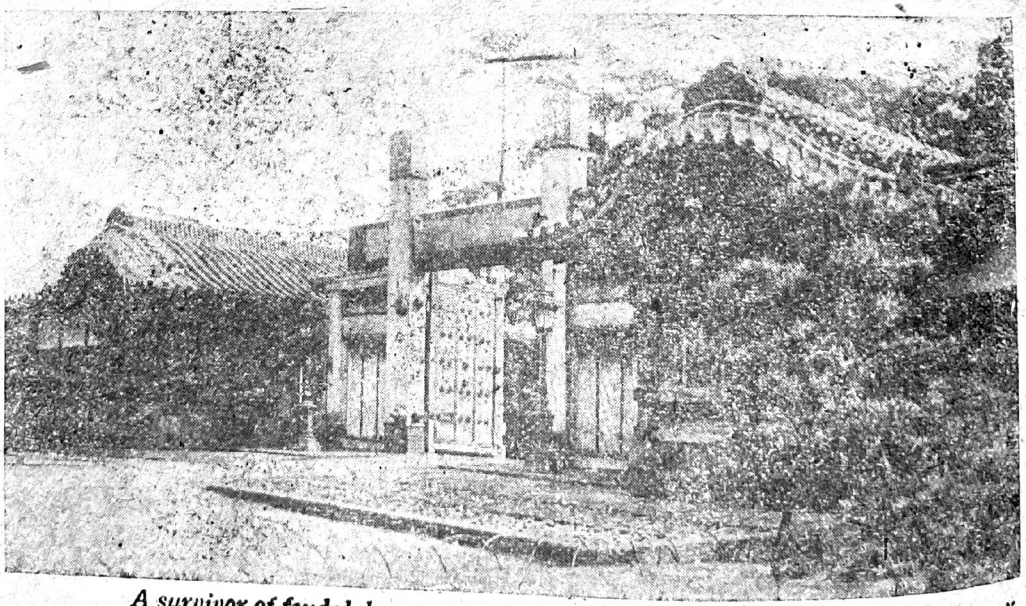
All sections of the city and suburbs are traversed by trams and buses, and an overhead electric railway encircles the city, a trip on the last affording glimpses of the myriad activities and some of the life of the people of the metropolis—all of which are of absorbing interest to first-time visitors. Subways are being operated: others are under construction. Relative to buildings, a survey (1935) made it known that Tokyo has 2,211 concrete buildings three stories or more in height. Of these 10 are nine-story buildings, 26 are eight-story structures, 42 of seven stories and 94 of six stories.



The Diet (Parliament) building—as seen through the Sakuradamon gate *

The most spectacular festivals held in Tokyo are the *Kanda Myōjin*, in Kanda ward, on May 15; the *Sannō Sai*, on June 14 and 15, when the altar and sacred emblems of the Hiye Shrine are carried around Kōjimachi, Shiba, Yotsuya, Nihonbashi and Kyōbashi wards; and on October 12, the great *Nichiren Festival* of the Hommonji, at Ikegami, near Omori.

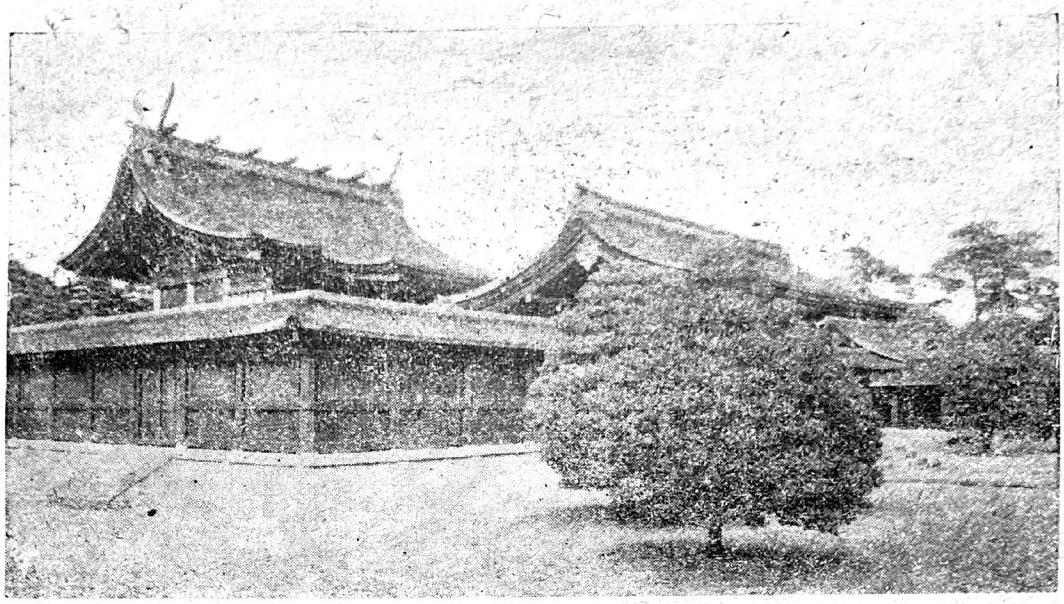
Some of the places worth visiting in Tokyo are briefly described in the pages next following.



A survivor of feudal days—near the Imperial Hotel. This old gate is preserved as a National Treasure. *

TOKYO

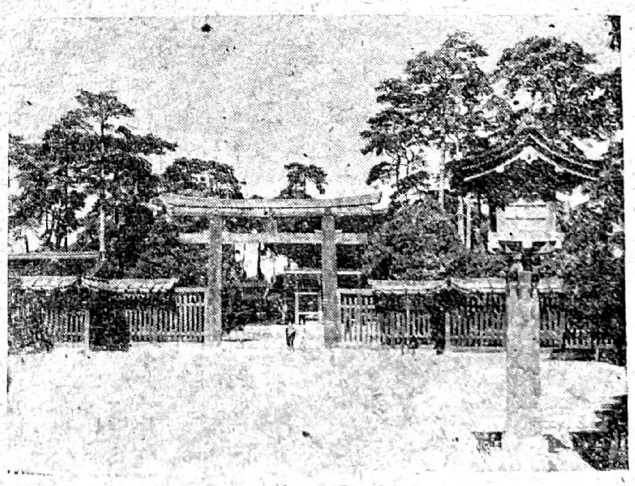
MEIJI SHRINE



Main Part of the Meiji Shrine

Modern Japan dates from the Restoration (1868), when the revered Emperor Meiji (1867–1912) moved the seat of government from Kyoto to Tokyo and instituted the "Enlightened," or "Meiji" Era through his precepts, principles, and intelligent guidance—an era from which has developed the Japan of today —and forever will the Japanese nation bow in profound reverence and respect to the memory of this beloved ruler, who is numbered among the few empire-builders and great statesmen of history. He it was who brought Japan from its centuries of seclusion to a place among the nations of the world. The Emperor's ability to select broad-minded men to carry out his policies—the outstanding leaders of modern Japan—was one of his marked characteristics.

Various memorials have been erected in tribute to Emperor Meiji, but the most dignified and impressive of them all is the Meiji Shrine—a beautiful and inspiring shrine in a solemn environment, spacious and restful. To this shrine comes a constant stream of worshipers from all over the land to bow their heads before it in prayer, and to express gratitude for the manifold beneficencies that have come to them through the far-seeing sovereign whose spirit is therein enshrined. From the highest in the Empire to the most humble person, they all come, and seldom is an important action or enterprise undertaken without the individual or group first visiting the shrine to invoke the blessing and aid of the enshrined spirit of Emperor Meiji.



Approach to the Shrine *

TOKYO

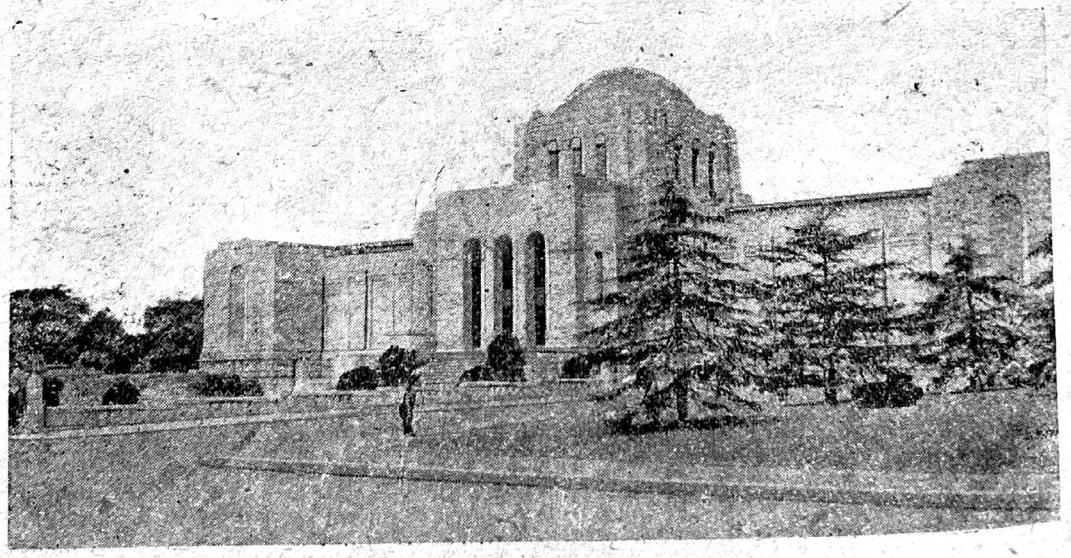
At New Years especially great throngs visit the shrine. For the first 3-day period of the holiday in 1936 it is estimated that fully 1,500,000 worshipers paid homage to their greatly loved sovereign.

The shrine comprises a group of edifices constructed in pure Shintō style, the whole being an impressive example of that style—which is characterized by simplicity. The severely plain but unusually attractive shrine building is devoid of color except that of natural wood tinted by time. Erected by popular subscription, it was completed in 1916. Behind the shrine stands the Treasure Museum (*Hōmotsu-den*) which contains the funeral cars, banners, drums, etc., used in the gorgeous funeral ceremonies of the great Emperor and his Empress. A perfect symbol of peace and calm is this Meiji Shrine. Always there is a hush over the quiet courts. Silence reigns. Here is Old Japan!

The hugh *torii* on the main approach to the shrine is constructed of cypress (*hinoki*) brought from the Arisan district in Formosa. It is said that one of its columns is 1908 years old, the other 1096 years old. On both sides of this main road are ornamental lanterns of wood. In late May or early June when the iris is in flower in the private garden of the shrine, the public are admitted, without charge, from 8 a.m. to 4 p.m. daily, for a week. This display of irises is the best in Tokyo.

MEMORIAL ART GALLERY TO EMPEROR MEIJI

(MEIJI JINGU KAIKWAN)



The Meiji Shrine grounds cover an area of about 187 acres, divided into the Inner (61 acres) and Outer Gardens (126 acres). The Inner garden is typically Japanese. Motor cars are barred and it contains no western style buildings, the few structures there are mainly the residences of the shrine priests that are built in pure Japanese style and in harmony with their environment. Pedestrians are free to enjoy the peace and serenity of this garden—in which is the adored Meiji Shrine.

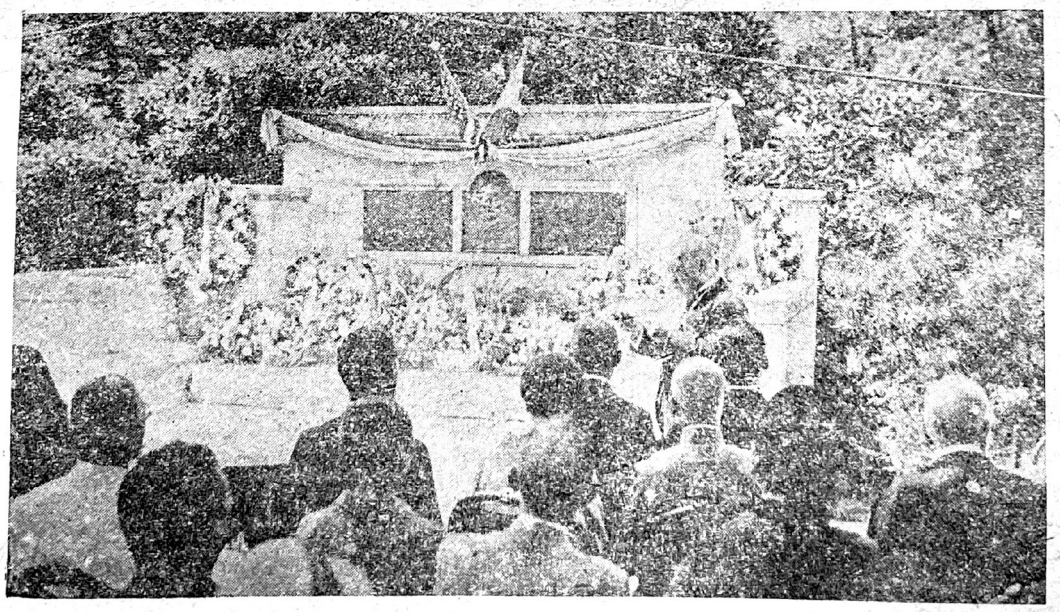
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The Outer Garden is more like a large park in a western city. Its wide curving roadways are asphalt surfaced, and sidewalks on either side make walking a pleasure. Here and there are benches where the weary may rest while enjoying the varied views. In this garden the most pretentious building is the *Memorial Art Gallery*, a ferro-concrete, granite-coated structure. Its corner stone was laid in 1921. Ten years were required for its construction, which cost over two million yen, this cost being paid by popular subscription. Its entrance lobby, with its wealth of native marble of many colors, is impressive.

The gallery was designed to display eighty large pictures portraying significant events and incidents in the lives of Emperor Meiji and his consort, Empress Shōken Kōgō. The last of these historical pictures was installed on April 21, 1936. Half of them are in water colors in the Japanese style, the other half in oils in the western style of painting. They were contributed by prominent peers, several municipalities, banks, associations and corporations, and all of them were painted by recognized Japanese artists. From the entrance, the large expanse of lawn fronting the gallery adds dignity to the building. There is no other place which gives a better pictorial survey of the Meiji Era—the eventful period when modern Japan was in the making.

Besides the gallery, there are in the Outer Garden the Constitution Memorial Hall, and the Stadium, where athletic contests are held. Seating about 55,000, it is the largest track oval in the Orient. Near it are a baseball field, with a seating capacity for about 56,000 persons, a basketball ground, swimming pool, wrestling ring, and other buildings.

THE GRANT MEMORIAL AND TREES IN UENO PARK



Prince Tokugawa delivering an address commemorating General Grant's visit to Japan

A stone memorial, to commemorate the visit to Japan of General Grant in 1879, was erected in Ueno Park in 1929 by Baron Masuda and the late Viscount Shibusawa, who were members of the Reception Committee of the City of Tokyo at the time of the General's visit. Both of these distinguished gentlemen were earnest and consistent advocates of friendly relations with the United States.

The stone memorial bears a bronze plaque with a bas-relief portrait of the American President and his famous declaration, "Let us have peace." There is also a short description in English and Japanese of the General's visit.

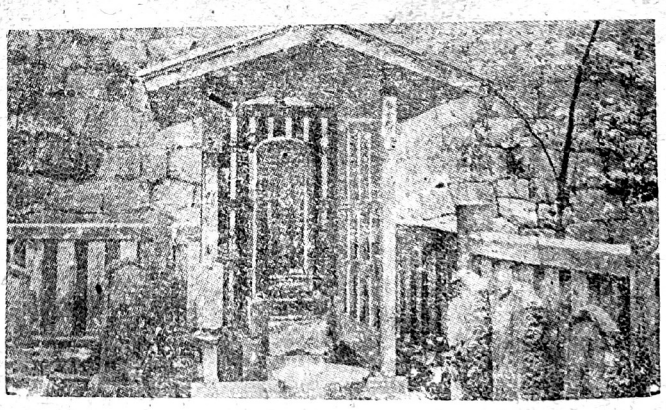
After serving his second term, General Grant began a world tour in 1878, visiting Europe, India, China, and arriving in Japan in 1879. Known by name the world around he was everywhere treated like a general making a triumphal entrance—and Japan accorded him a special reception, which excelled that previously given to any other foreign guest. On August 25, 1879, the citizens of Tokyo invited General and Mrs. Grant to a welcome party at Ueno Park. Emperor Meiji honored the party with his presence, than which there could not be any greater evidence of the esteem in which the General was held in Japan. At that time General Grant planted a tree which was named "Grant Hinoki" (*Cupressus Lawsoniana*); Mrs. Grant planted one named "Grant Gyokuran" (*Magnolia grandiflora*).

Later, the Emperor inspected troops with General Grant at Hibiya Parade Ground, and invited the General and Mrs. Grant to a luncheon at the Shiba Detached Palace. Elaborate entertainments were given these honored guests: a grand ball, theater party, sight-seeing trips and other entertainments filling their program.

After traveling in Japan and observing conditions here, the General, from his experience as president, and as a general during the Civil War, was able to give the Emperor advice of great value in the administration of Japan at that time. This advice included his viewpoint relative to the foreign policy of Europe, the danger of foreign loans, universal suffrage, the taxes of the people, revision of treaties, national education, etc. The Emperor thanked him for his kindness, and said he would consider his advice. This memorable conversation is depicted in a large painting which hangs in the Art Gallery erected in memory of Emperor Meiji in the Meiji Shrine Outer Garden.

SENGAKUJI TEMPLE *(Where rest the Forty-seven Ronin)*

Forty-seven slender age-stained tombstones — forty-five of them exact replicas each of the other—and before each tomb, unceasing spirals of incense and evergreen branches of the *shikimi*, or sacred tree. For 232 years have the people of Japan in this way paid homage to the forty-seven warriors who avenged the death of their lord and master. They slew his enemy, were sentenced to commit *seppuku* (*harakiri*), and now they rest beneath the mossy tombs in the precinct of the Sengakuji Temple. Two of the tombs are larger than the others—one is the tomb of Kuranosuke, the leader of the band, the other is that of Yoshikane, his fifteen-year old son, who led half the warriors to their vengeance. Near by in a stone enclosure lies their lord, Naganori Asano, for whose honor they died.



The tomb of Kuranosuke

It was in 1703 that Lord Asano with his retinue of *samurai* rode into Tokyo, then called Yedo. He, with another *daimyō*, or lord of a province, had been

ordered to Tokyo to learn from a courtier, Lord Kira, the intricate courtesies which were necessary to greet a representative of the Emperor, who was to consecrate a Temple of War in Tokyo. and who would soon arrive.

Each day the two young *daimyō* went to the Shōgun's Castle, and even from the beginning all was not well with Lord Asano, for Lord Kira was an avaricious man and deemed the gifts of the young lord inadequate. One day, hot with malice, he insulted Lord Asano beyond endurance and the young *daimyō* drew his dagger and wounded him on the brow. It was a capital offense to draw a weapon in the Shōgun's Castle, and Lord Asano was sentenced to commit *seppuku*. He was buried in the grounds of the Sengakuji Temple. His followers, now *ronin*, or masterless warriors, led by Kuranosuke, formed a league to avenge their master's death by killing Lord Kira. But this man, in fear, set spies on the *ronin* and increased his guard. The *ronin* scattered and dissembled their purpose by pursuing various trades, some of which gave them access to their enemy's home as peddlers and workmen. In this way they became familiar with the house arrangements and the character of the members of the household. Further to allay the fears of Lord Kira, their leader gave himself up to a dissolute life in Kyoto—apparently.

It was on a snowy night in December that the little band assembled at the mansion of their enemy. At the gate they separated into two parties, one led by Kuranosuke, the other by his son, and entered simultaneously from two sides. Desperately fighting, they overcame Lord Kira's guards and then they sought the missing master. Finally they found him in a charcoal storehouse to which he had fled by a secret passage. Begged and entreated to commit *seppuku*, Lord Kira refused.



With the dagger used by their master for his own *seppuku* they cut off his head and then marched with it to the temple where, after washing it in a well, they laid it on the tomb of Lord Asano, thus indicating to his spirit that they had avenged his death. Finally they were ordered by the court to commit *seppuku*. They were buried at Sengakuji near their master, where even today homage is paid to them by a never-ending throng of visitors who perpetuate the memory of their loyal deed by keeping the tombs constantly veiled in a mist of incense. And the most popular drama in Japan today is *Chushingura*, the story of the Forty-Seven Ronin. A memorial service is held annually on December 14 at the Sengakuji Temple to commemorate the raid on Lord Kira's mansion, and to pay further respect to the Forty-seven Ronin.

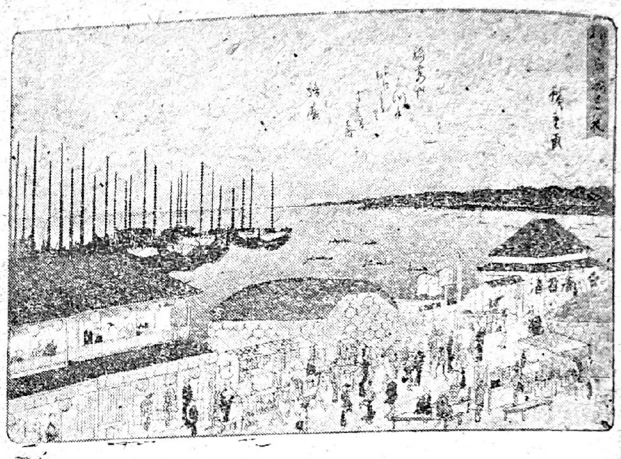
On the 232nd anniversary (1935) of this historic revenge there was dedicated, with impressive Shintō rites, a tiny plot of ground named Matsuzaka-cho

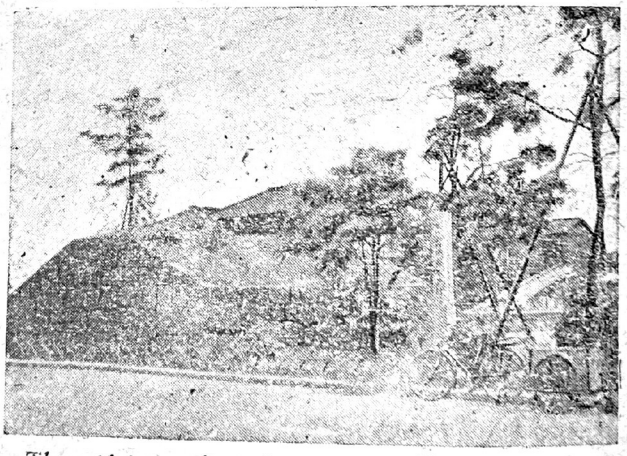
TOKYO

Park (bearing the name of the district in the Yedo period), as a perpetual monument to the loyal deed of the 47 *ronin*. The park was a part of the site of Lord Kira's mansion where the vengeance was accomplished. It is enclosed with white plaster and tiled walls of the Genroku Era (1688-1704), the period in which the deed took place. Along the inside of the walls are tablets, bronze plaques, and color prints set in glass, which explain and vividly portray the manner in which the attack was executed. The Kira mansion grounds covered an area over 80 times as large as this miniature memorial park.

ŌKIDO

In feudal days, the Ōkido was the official gateway to the *Shōgun's* castle. Upon arrival at this gate the *daimyō* and their numerous retainers entering Tokyo from the west halted to furbish their equipment, don their best raiment, and form in line so that they could appear before the *Shōgun* with all possible pomp and splendor. Here travelers presented their passports and had their baggage examined.





These pictures show the site of the Ōkido ("Great Wooden Gate"), about one-third of a mile northeast of the Sengakuji Temple.

Intensive research fails to establish, as a fact, that there ever was an actual gate there, similar to those found at barrier places, but that the "gate" was a substantial wooden structure built between the mounds shown in the upper picture, a photograph of an old color print by Hiroshige (1796–1858)—which also shows that the gate was located close to the water side. Boats are shown on the bay, and tea-houses, food stalls, etc. line the road. Porters carrying travelers in *kago* (a sort of bamboo basket in which the passenger reclines) are also depicted.

The lower picture shows the prominent mound seen in the Hiroshige print —but this mound (a memorial preserved as a historic relic) is now about a half mile from the waterfront, the intervening land being ground that has been made. It stands in the middle of the sidewalk, at Takanawa, near the tram and bus stop at 9-chome, Tamachi.

Photos by A. G. Jillard

TOKYO

HYAKKA-EN (*"Hundred Flowers Garden"*)

The *Hyakka-en* is a famous old garden near the Sumida River in Mukojima, which, we were told, would enable literary folk to glimpse a feature of the life of the literati of the old Yedo days, as well as that of some of the literati of the present day. Although not claiming to belong to the literati, we found the garden particularly attractive when we went there in late September. It has a quaint charm of its own because of its flowers and also because of its historical and literary associations—all of which make strong appeal to the Japanese intelligentsia, many of whom frequent it, particularly in autumn, to enjoy the refined pastime of composing *hokku*, or poems of 17 syllables, to the seven grasses of autumn.



The seven grasses of autumn

FROM "HOME LIFE IN TOKYO"

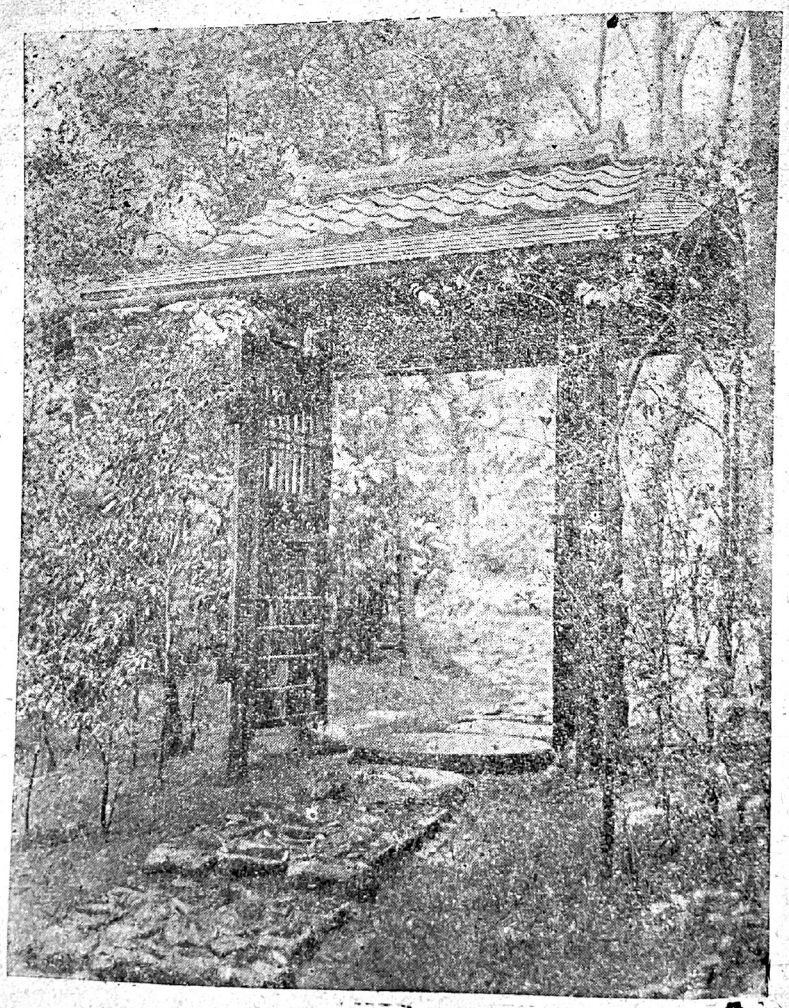
The names of the "seven grasses" are the *hagi* (bush, or Japanese clover), *susuki* (pampas grass), *kuzu* (arrow-root), *nadkshiko* (wild carnation), *ominaeshi* (maiden flower), *fujibakama* (Chinese agrimony), and *kikyo* (Chinese bell-flower). These wild flowers are all simple and light-colored flowers, and are loved by æsthetic Japanese for their modest appearance, especially when in their natural environment. It is stated that nowhere else in the Tokyo neighborhood can the "seven grasses" be seen in such perfection in one garden as at the *Hyakka-en.*

Also, in September, many "moon-viewing" and "insect-hearing" parties are held in the garden. In this season a unique ceremony, performed by Buddhist priests, known as *Chasen-kugō*, or memorial service for old *chasen* (the tea-whisk used in the tea-ceremony), is held before the Chasen monument in the garden. In the garden is a shop where earthenware, known as "Sumida ware," may be purchased, decorated by the purchaser, and baked without extra charge while he waits. *En* means garden.

The garden was purchased and laid out in 1804 by friends of a skilful and talented man named Kikuu Sawara, and was presented to him. It is now owned by the fifth head of the Sawara family, who maintains the garden's old traditions. The friends of the original owner included famous literary men, artists, masters of the tea ceremony, scholars and poets and others in similar

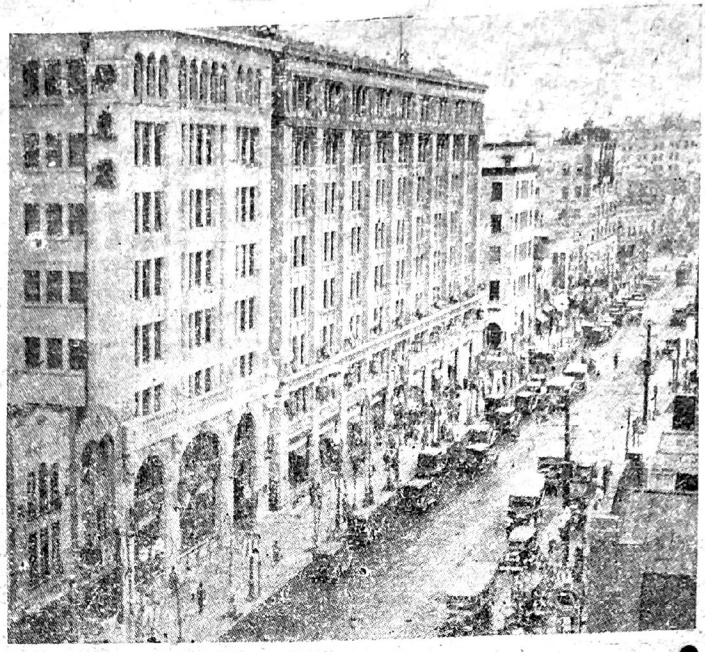
walks of life. They made the garden their favorite rendezvous, maintaining a sort of literary club or mutual admiration society of congenial spirits, resembling somewhat the gatherings of Boswell and his friends at the famous "Ye Cheshire Cheese" of London.

The popularity of the garden never wanes; its winding paths, flower beds, its Frog Pond, with lotus and other aquatic plants, its rest arbors in secluded spots, its stone monuments incised with poems written by some of the famous poets who frequented the garden, all contribute to its charm and picturesqueness. Around the flower beds are stretched plain straw ropes which appear crude; but, be it known, this arrangement was made when the garden was laid out in order to enhance its rustic atmosphere, and only around the bed of the seven grasses is there a bamboo pole fence. Despite the desire of the original owner to make better fences for the flower beds, his old friends would not permit any changes, and this custom has been faithfully followed ever since. The original plan of the garden remains virtually unchanged, and the Ministry of Education has formally designated the garden as a historic spot, as evidenced by a stone marker at the entrance. The gate there is the original one which was built some 130 years ago. The boundary trees of the garden were purposely planted in such manner that their tops resemble waves.



A garden gateway on the Shiba-ku estate of Mr. Ginjiro Fujiwara, president of the Ōji Paper Mfg. Co., Tokyo.

THE GINZA, TOKYO



A part of the Ginza

Daily, multitudes of people flock to the Ginza, the principal street of Tokyo, which has been entirely rebuilt since the earthquake-fire of 1923. Famed from olden days as "Ginza of the Willows," willow trees were, of course, replanted after the earthquake along both sides of the street. Foreign visitors regard the Ginza as one of the most interesting spots in all Japan. Famous retail and department stores are located along the street, many of them in western style buildings. Interspersed with these are many smaller shops in Japanese style, each identified by picturesque letterings, strange ideograph signs, and huge red and blue banners that undulate in the breeze. Weaving back and forth on the sidewalks are Japanese men and women dressed in the traditional kimono of the country, the clack-clack of their wooden *geta* coming to the ear as a novel sound, and modern Japan, intensely alive and youthful, is always on parade. The pageant of human life there is kaleidoscopic in character and costume.

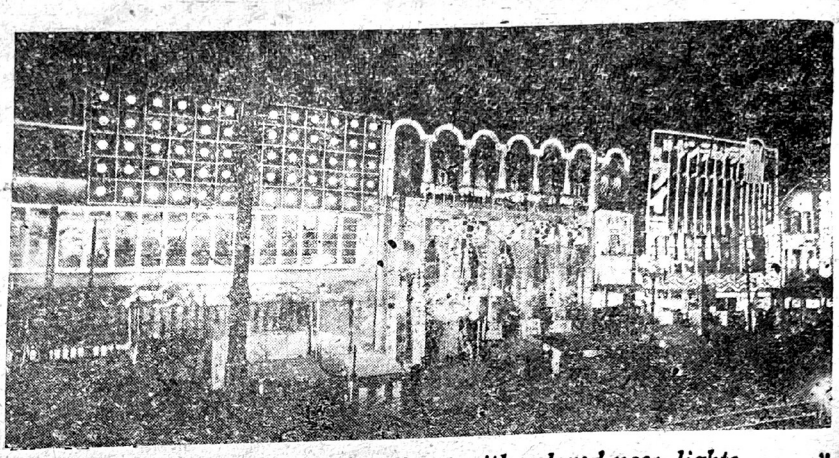
Electric trams, motorcars and buses lend a western atmosphere to the scene, and there is a subway station or two. Some gay shop windows show many-hued silken goods, rich lacquer-ware, or gleaming ceramic creations. Many of the windows show articles used in many phases of Japanese life; others display novelties. And the whole of it impresses one with the fact that the Ginza epitomizes present day Japan. It is the vogue of the day for the up-to-the-minute youth of this metropolitan city to stroll on the Ginza, or to *Gin-bura* (walking aimlessly on Ginza), as this custom is called. This gives the young beaux and belles a feeling of ultra-modernism and a taste of Bohemianism.

Foreign visitors revel in the life of the Ginza, likening it to New York's Broadway and Fifth Avenue, to London's Piccadilly and Regent Street, but it is the combination of all these that has given the street its peculiar individuality and charm. With the dusk appear the sidewalk vendors who erect their small booths or spread their mats along the curb for the display of their myriad wares: curios, art objects, second-hand books, ingenious toys, and what-not. This is the famous "Night Fair of the Ginza"—and the quest for bargains there is indeed a fascinating sport.

In the evening the street is transformed into an enchanting spectacle with

its blaze of gorgeous and bizarre neon lights. Then it is that the hundreds of cafés, bars, tea-rooms and restaurants on the Ginza and its side streets come into their own, but with the police strictly supervising and suppressing any excesses the night life of the street is tame in comparison with that of the large western cities. It is said that there are now about 1,000 *geisha* in the vicinity of the Ginza; but their patronage is largely drawn from the crowds that frequent the nearby theaters, the Kabukiza, Tokyo Gekijo, and Shimbashi Embujo, and who seek entertainment after the show.

The Ginza (the g is hard, as in the word "gay") derives its name from the fact that over 300 years ago a Ginza or Silver Mint was located where now is Ginza 2-chome.



Evening on the Ginza, brilliant with colored neon lights. Booths of the "Night Fair" line the curbs. *



Japanese wrestlers in full-dress at the Yasukuni Shrine, Tokyo. ●

ASAKUSA TEMPLE AND PARK

The "Coney Island" or "Earl's Court" of Tokyo



The Nakamise entrance to Kwannon Temple

In all Tokyo there is no better place in which to see the so-called common people of Japan and to observe them in holiday merry-making than in Asakusa Park. It is estimated that daily nearly 100,000 persons on an average visit the Kwannon Temple in the park, and that about half this number drift into the theaters, movies, shows and restaurants of various kinds in the park. From about four to six o'clock of the morning fully 2,000 devotees make their devotions at the temple alone.

Every grade of society is represented in these crowds, but the great majority are below the middle class. Small shop-keepers, artisans, apprentices, factory workers and laborers of many grades, with their families, and country folk from near and far constitute the bulk of the visitors. To cater to these simple folk is an art highly developed by the shop- and stall-keepers and managers of the park's amusement places and restaurants who, from long experience, have learned how to appeal to them.

The people who work in the park and derive their living from the multitudes that visit it form a novel community of their own, with a common interest, a common psychology, and with a profound wisdom of the weaknesses and mental attitudes of their customers. A stall-keeper knows what kind of people are standing before his stall examining his trinkets, sweets, or what-not, and what line of talk will best induce them to purchase. This psychological knowledge is a vital factor in his sales.

The Nakamise, the principal approach to the temple, is a wide, paved lane lined on each side with tiny shops stocked with the trifles which their owners have learned are the "best-sellers"—and, be it known, the rental of the 36 square feet, the floor space of these small shops, is higher on the left side of the lane than on the right side, for the reason that, following the English custom, Japanese pass on the left instead of the right, as in the United States, and visitors to the Nakamise stream up the left side and, while fresh, are keener to buy, whereas, weary with sightseeing and tired out, they leave the park and follow the outgoing crowd on the right side of the lane, making few purchases—and if a sudden shower hastens the people towards home, the right side shop-keepers do little business.



Obi

Thursday Club. The Thursday Club (*Mokuyokai*) is an association of high-class Japanese ladies who sell *kimono*, *obi*, *haori* (short coats), *han-eri* (the narrow neck-cloth worn under the *kimono*), and other garments, accessories and toilet articles for men, women and children. These are sold at fair prices, the proceeds being given to some 20 different charities. The clothing is sold to the club by Japanese ladies for one reason or another: this season's pattern, color, or a slightly different style from last season may be one reason, for, be it known, Japanese womanhood is as keen as foreign ladies in following the styles, or it may be that the seller only desires a change. So the garments come to the club only slightly worn. The club was really started in 1914, when it took up war time work, making bandages, etc., and doing charitable work. Its present name dates from 1917. Its salesroom, open every Thursday from 9 to 4 o'clock, is in the annex of a private residence at No. 51 Shinsaka-machi, Akasaka, Tokyo, just beyond the Nogi Shrine, in the vicinity of Holy Trinity Church, close by the Nogizaka tram stop.

TOKYO

THE EARTHQUAKE MEMORIAL TEMPLE



The Earthquake Memorial Temple is an impressive memorial of the greatest single tragedy in the modern history of mankind; it commemorates the earthquake and fire of September 1, 1923, the havoc of which evoked the sympathy and aid of the whole world.

The temple is constructed on the site of the old army clothing depot in Honjo ward, on the east bank of the Sumida River, which, after the removal of the buildings, was the largest space (about 8 acres) in this district of the poor.

Naturally, when, shortly after noon, the fires following the earthquake broke out, people began to swarm into this space, which they thought comparatively safe, bringing their household effects with them. As the fire came nearer and nearer, more people crowded into the space. By 3 o'clock this extensive ground had become one solid mass of humanity, with heaps of household goods. According to the most reliable estimates, there were between 33,000 and 34,000 persons packed into this compound. At 4 o'clock, fire approached from three sides, and flames leaped across the river, which here has a width of about 250 yards. Suffocating fumes arose and great fires threatened this mass of people, and sparks fell on them in showers. Suddenly, the trapped people heard the roar of an approaching tornado. The sky darkened,—the tornado struck, and the vast accumulation of goods began to burn, causing a scene that defies description and even imagination. The few hundred who escaped death did so by nothing short of a miracle.

A survivor said that the cries for help and the prayers ceased as the people saw their goods burning; apparently they had become too weak to articulate, but all rose to their feet three times, at brief intervals, as if in uncontrol-

lable agony, and each time gave vent with one accord to the most mournful, soul-piercing groan ever heard on earth. They did not rise a fourth time—they had gone into the eternal silence.

After the flames had exhausted themselves, the bodies were found in heaps some of the heaps more than seven feet in height. Later the bodies were cremated. Their ashes were piled in one great mass, and afterward were placed in iron bins. The temple is built where these ashes were piled.

The temple contains the bones and ashes of about 58,000 persons, 38,825 of which have been identified and their names entered in lists which are kept in 20 volumes. This estimate of 58,000 includes all the victims of the earthquake fire in Tokyo. The ashes of the dead are enshrined in the mausoleum of the pagoda. Recently the spirits of foreigners who lost their lives in the earthquake were also enshrined there. At services held on this ground 1,000 priests have officiated in a single service. A never ending stream of worshipers visit the temple daily. The incense fire on the altar, lighted on September 4, 1923, has never been allowed to go out.



Bookshops of Kanda. Kanda ward is a big ward, and of particular interest to students is its district around *Jimbocho*, *Surugadai*, and *Sudacho*, for here are bookshops dealing in new books, and scores of shops that sell second-hand books, besides other stores, restaurants, billiard rooms, and businesses that cater to the student trade. Tokyo universities, colleges, and schools are attended by students from all over the Empire, and in these intellectual centers the students commingle, exchange ideas, and expand in the process—all for the benefit of the nation.

When these educational institutions are open, the bookshops of Kanda do a thriving business, for they are the hunting grounds of eager youths. One may see many a be-spectacled student in these shops standing for long hours while reading through pages and pages, often until the book is finished, and no objection is made by the shopkeeper.

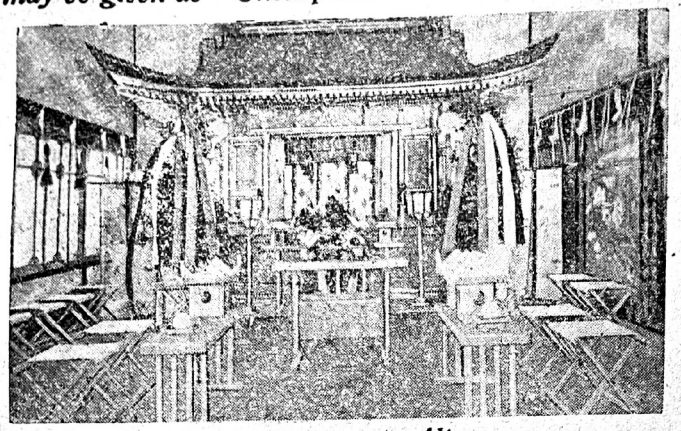
Besides the books in the Japanese language in these second-hand shops, there are books in all the major languages of the world, and a few in the minor languages, that have filtered in from many sources and are being sold at amazingly low prices. Astute foreigners who make it a practice to browse in these shops have been able to pick up many a rare volume at small cost.

A visit to this quarter any afternoon when there is no college sporting event well demonstrates that it is the hangout of the student population of the city—here he reigns supreme.

TOKYO

GAJO-EN RESTAURANT

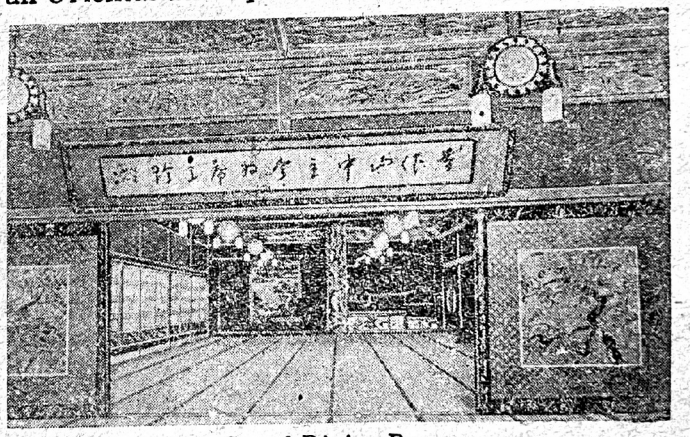
Gajo is the name of an ancient Chinese flag—the ensign of an unbeaten, invincible army. En means garden. The name of the restaurant, liberally rendered, may be given as "Unsurpassed Garden."



Shintō Matrimonial Altar

While holding no brief, or subsidy, for any business, corporation or enterprise, we are disposed, in the interests of visitors, to mention the Gajo-en restaurant in Meguro, Tokyo, as a unique establishment which should not be missed. So far as we know there is nothing like it anywhere. The buildings and garden cover an area of about 28 acres. The investment in the plant exceeds ¥5,000,000. In the buildings 250 private dining rooms are available for wedding, welcome, farewell and other parties. The Grand Dining Room alone can accommodate 1,500 persons. Throughout the establishment an Oriental atmosphere is pronounced.

There are accommodations for 3,000 guests, and daily there is an average of 2,000 patrons—who are catered to and served by 60 Chinese and 70 Japanese cooks and 220 waitresses. Meals are served in Japanese and Peiping styles, as desired, and are surprisingly reasonable in price for such a palatial restaurant. Sukiyaki, Unagi (eels), and Tempura are respectively ¥1, ¥2, ¥3 per person. Chinese and Japanese meals from ¥2.50 up per person.



Grand Dining Room

The restaurant is a popular place for weddings and wedding banquets. On lucky days during the favorite wedding months, April, May, October and November, many weddings are held there, two Shintō matrimonial altars being provided. The record to this time of writing is 75 weddings in one day, but on many days that number has been closely approached.



Part of the Garden

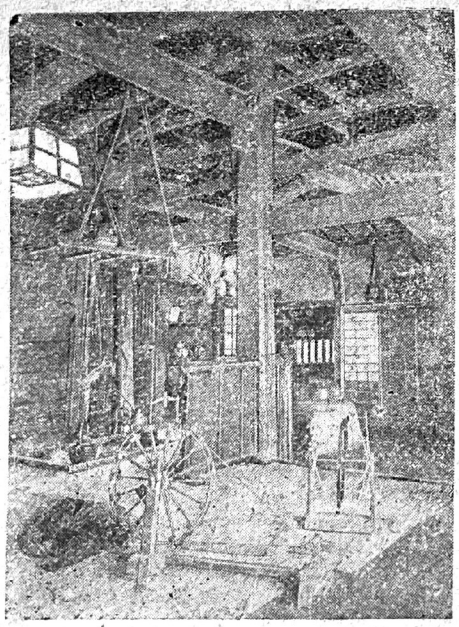
Among the Gajoen's novel features are its magnificently-decorated banquet rooms, embellished with paintings by famous Japanese artists; several of its huge wooden *tokonoma* pillars carved in relief by noted sculptors, some of them adorned with color; its wealth of black lacquer inlaid with mother-of-pearl depicting a bewildering number of subjects; its many carvings in relief, in panels, friezes, and ceilings; its numerous paintings by recognized Japanese artists; its amazing interior decorations, with many designs in brilliant color combinations; its landscape garden, and its pools—in which thrive many lusty carp.

TOKYO



Kimono and Obi Market. Of unending attraction and lure to all women, Japanese and foreign, is the Tokyo Kimono and Obi Market, a veritable Oriental bazaar, which occupies the entire first floor of a big building at Iwamoto-cho, Kanda. The market has been in existence sixty years, but not at its present site for all that time. It is stated that 40% of the kimono and obi sold is brand new. These goods are bought mainly from banks which have taken the material as collateral for loans. When default is made in the loans, the material is sold at bargain prices and much of it is bought by the market's shopkeepers. The other 60% is brought to the market by brokers whose business it is to search in the pawnshops of the city, and those of other cities, for unredeemed kimono and obi. The bulk of the business transacted at the market is between the brokers and the retailers, and only 10% is with foreign and Japanese customers. It is estimated that about 10,000 foreigners a year make purchases at the market. With the exception of December, all shops are closed on the 20th of each month, when everyone takes a holiday. At other times business is brisk. See "Obi" and "Women's Dress."

FARM HOUSE



Showing the main pillar, cement stove, square fireplace, bamboo kettle holder, etc.

Visitors interested in Japanese rural life, especially in the type of farm houses, their equipment and furnishings, may like to know that in Tokyo, on Baron Ino Dan's estate, a typical farmer's home may be seen. Permission for the visit may be obtained from the owner, whose address is 344, 3-chome, Harajuku. Telephone, Ao-yama, 2669.

The house is said to be over 500 years old. Neither nails nor metal fitments were used in its construction—its pillars, ceiling and other joints being mortised. It is almost in its original state except that its thatched roof has been replaced by tiles, and it is now used as a repository for Baron Dan's collection of articles of peasant art and utensils that illustrate the life of a Japanese farmer.

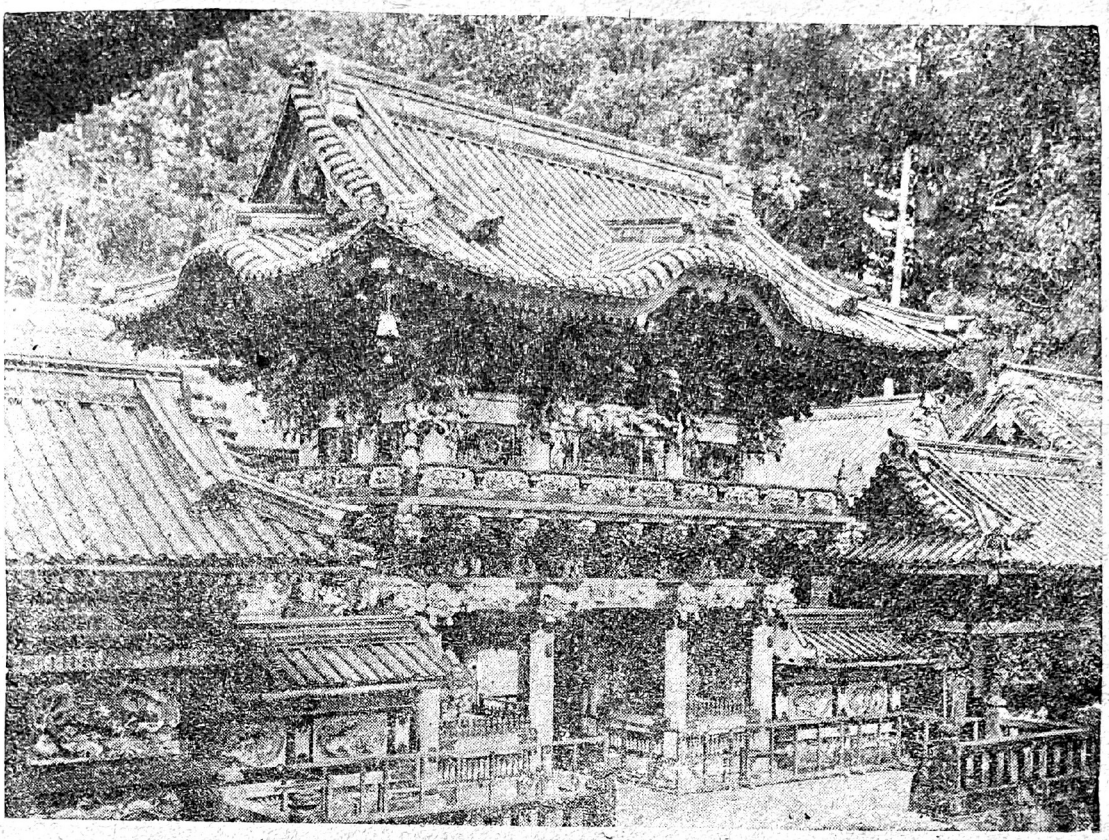
It's name, *San-ri-an*, is derived from a famous Japanese folk song which runs:

"A village .....
Three (san) ri from the wine-shop*
And two from the bean-curd shop,
Where one can listen to the cuckoo any moment."

The house was originally built at Ishigari-yama, Izu province, and when its destruction was threatened in order to make way for a railway, the late Baron Takuma Dan, father of Baron Ino Dan, had it transferred to its present site. At the time of the 1923 earthquake the house was occupied for a period of ten days by the American Ambassador at that time, Cyrus Woods, his wife and aged mother.

* A *ri* is 2½ miles. *An* means hut.

NIKKO (" *Sunshine* ")



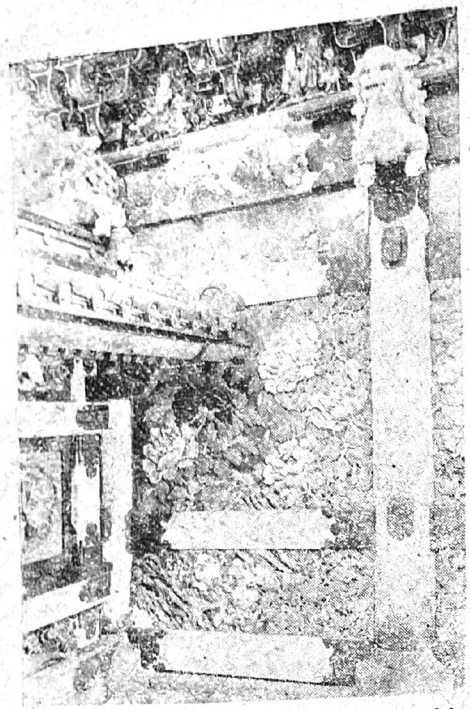
The Yōmei-mon (gate). Tōshōgū Shrine.

Nikko is one of the great show places of Japan. It should not be missed. In Nikko is a group of shrines and temples like no others in the world. Elaborate in architecture and adorned with artistic carvings, and lacquered or painted in red, black, gold, and other colors that blend admirably, they have a singular beauty. The giant crytomerias towering above these structures impart an atmosphere of peace, serenity, and nobility that is most impressive. Noticeable on the approach to them is the red-lacquered Sacred Bridge, known as the *Shinkyō* (" God Bridge "), across the Daiya River. This bridge is closed to the public and is used only by Imperial Messengers on ceremonial occasions, and by the Governor of the prefecture on his annual visit.

Before reaching Nikko by rail, the famed cryptomeria avenue, planted over three hundred years ago, is seen stretching for miles. Along this road, with the patriarchal trees bordering it, the five or twelve mile motor run to or from one of the intermediate railway stations will long be remembered.

Nikko and its mountain districts, with their lakes, waterfalls, and numerous walks, hold much of interest to foreign visitors. The district is especially attractive in May when pink azaleas bedeck the country side and from late September to mid-October when its foliage is a brocade of brilliant color, and in summer when its tempered climate makes it a favorite resort. In winter ice-skating can be enjoyed on the outdoor rink of the Nikko-Kanaya Hotel, or on the largest outdoor rink in the Orient, three miles from Nikko. The service of a local English-speaking guide during visits to the shrines and temples, and elsewhere, will increase the visitor's understanding and pleasure.

NIKKO

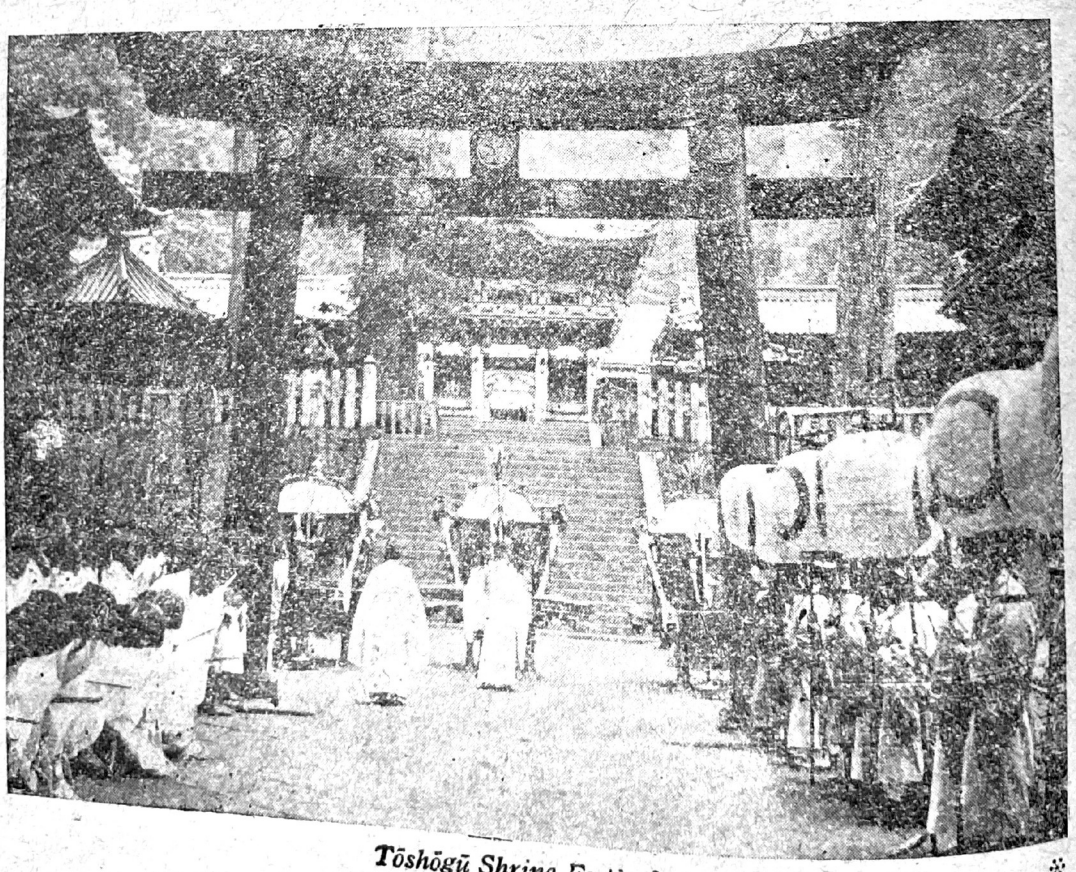


✲ *Detail of one of the peony panels inside the Yōmei-mon*

In Nikko's mountainous hinterland, fittingly called "The Highlands of Japan," is *Lake Chūzenji*, at the foot of *Nantai-san* ("Male-body Mt."), its outlet the renowned Kegon Fall, and seven miles farther on is Lake Yumoto, at the foot of Mt. Shirane, noted for its skiing. The lake's outlet is the beautiful *Yudaki* ("Hot Waterfall"), its water rushing down an inclined mass of rock 270 feet to the stream below. The fishing in the lakes and streams mentioned, stocked as they are with salmon trout, rainbow and other trout, is among the best in Japan.

This region may be reached by motor car from Nikko, and as far as Chūzenji by motor bus and cable car—and buses run from there to Yumoto, famous for its hydrogen sulphide hot springs, available at the inns.

The principal shrine festival of Nikko is held annually on the 1st and 2nd of June. A minor festival is observed yearly on October 17th. Both are well worth seeing. Foreign visitors find the Nikko-Kanaya a very comfortable, well-managed hotel in which to stay at all seasons.

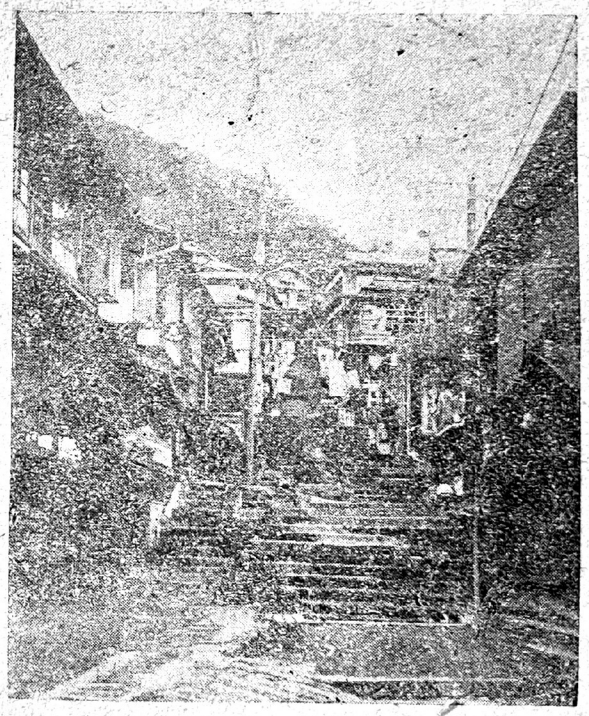


Tōshōgū Shrine Festival ✲

IKAO (Alt., 2,600 feet.)

Ikao (pron., E-kah-ho) is one of the noted summer and year-round hot-spring resorts of Japan. It has been likened to Clovelly for the reason that, similar to that Devonshire town, it is all up and down stone steps. This small town is built on a series of terraces, the structures on them when viewed from a distance appearing like a geological streak on the steep mountain side. It is within easy reach of Tokyo and Yokohama.

Ikao is celebrated for its hot springs, bracing air, its charming and diversified views, its forests, shaded walks, its wealth of wild flowers and its freedom from dust and mosquitoes. Birds, cuckoos (*hototogisu*), and especially the melodious Japanese nightingale, *uguisu* (pron., oo-goo-esu), are numerous. In autumn the forested hillsides with their tinted foliage are a succession of brilliant pictures, at their best from mid-October to mid-November. There are many Japanese inns, and two European hotels, the *Ikao* and *Hashimoto*, open the year round. Each has private bathing equipment. The Ikao Hotel commands an extensive view of mountains and plain; the Hashimoto, a delightfully modest little hotel near the source of the hot springs, is sheltered like a nest among the trees in a charming situation.



The Street of Stairs

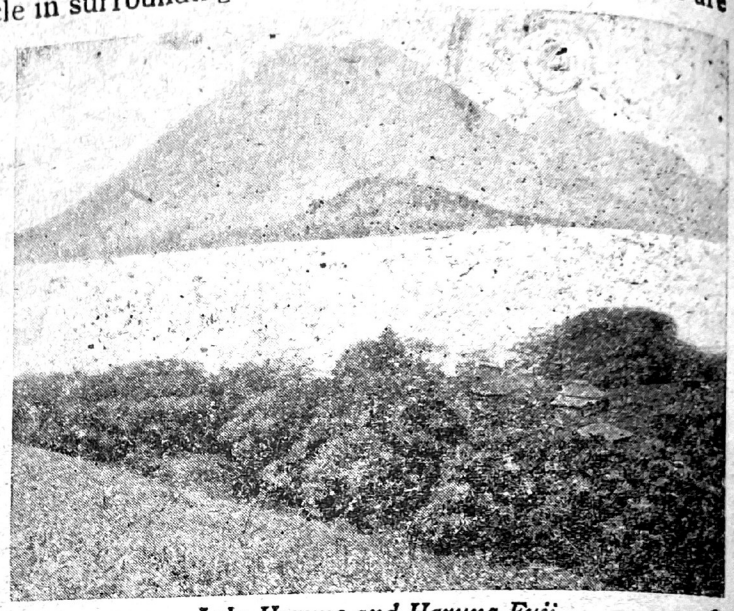
All the baths at Ikao are supplied from thirteen or more sulphated bitter springs, known since prehistoric time, and asserted to be efficacious for stomach ailments and especially for women's diseases. The water of the principal spring, *Nomi-yu* ("Drinking Hot Water"), is drunk between meals at the source, where it is clear. It tastes like a solution of iron rust. Primarily, Ikao is a spa town, nearly all its people purveying in one way or another to visitors. The principal thoroughfare, Ōdōri, making a sharp ascent, and famous as the "Street of Stairs," is a quaint street consisting of an almost continuous flight of 280 wide stone steps. Along it are shops of many kinds selling souvenirs, woodenware articles, baskets, etc.

There are many interesting places in Ikao and its vicinity, and visitors are offered a wide choice of scenery in the great outdoor playground that nature has provided in her moors and mountains and lakes. Hotel managers are always pleased to advise and direct their guests to the worthwhile places.

Lake Haruna, a deep, clear, pear-shaped body of water may be visited by means of a cable railway to its terminus, thence by bus. If desired, a saddle horse may be taken from Ikao. The trip affords a delightful outing. Haruna-

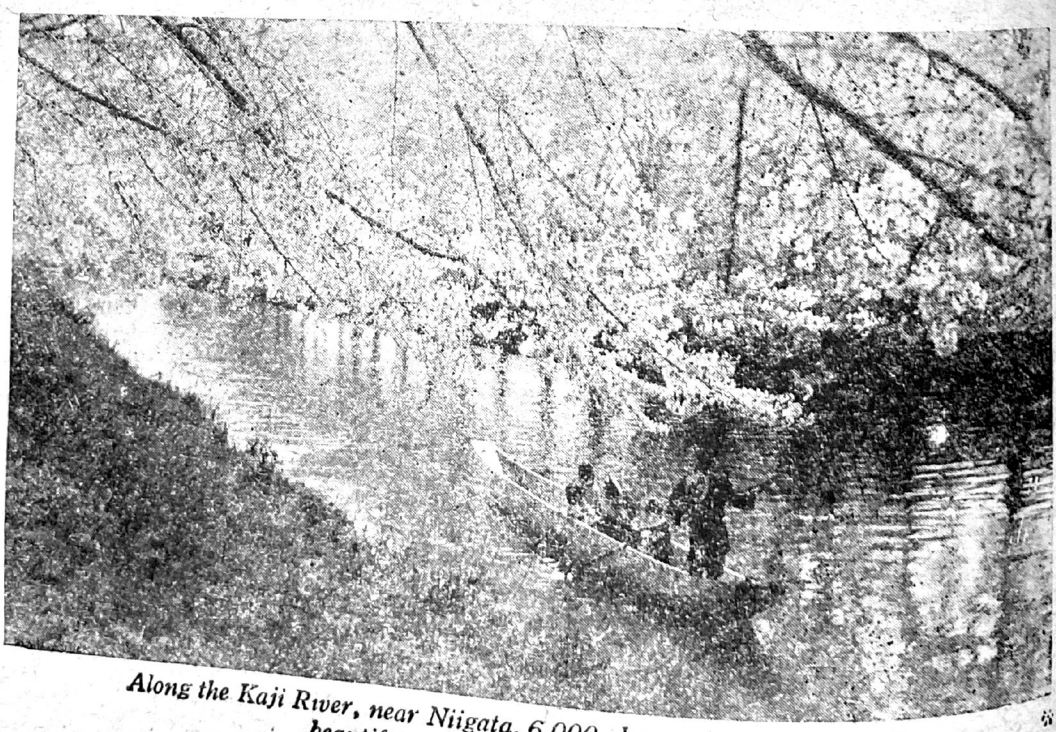
IKAO

jinsha, a little over a mile from the lake, should be included in the trip. Bus available from the lakeside. This weather-beaten Shintō shrine is built against the wall of a rocky pinnacle in surroundings of great charm. On every side are craggy granite spires, fancifully named, and lofty cryptomerias grace the precincts. The present edifice was erected about 1725. Of notable interest are the carvings on the gateway leading from the priests' apartments, which rank with the best work of the kind in Japan—some of the carving was done by *Hidari Jingorō* ("Left-handed Jingorō"), the sculptor of the "Sleeping Cat" at Nikko.



Lake Haruna and Haruna-Fuji

In the above illustration the miniature mountain at the base of *Haruna-Fuji* is *Hitomokko-san* ("One cartload of earth"), so named, says tradition, because once upon a time many long-nosed goblins (*tengu*) who lived at Haruna cherished an ambition to make 99 valleys, as many as at Kōya-san, in Wakayama Prefecture. One night, assembling all their men, and working with might and main they completed the 98th valley and were gloating over it admiringly when a cock crowed and suddenly the sun's rays came through the clouds at dawn. "The sun! the sun!" they cried, and ran helter-skelter to their caves. *Hitomokko-san* is a cartload of earth one of the goblins threw away so that his flight would not be impeded.

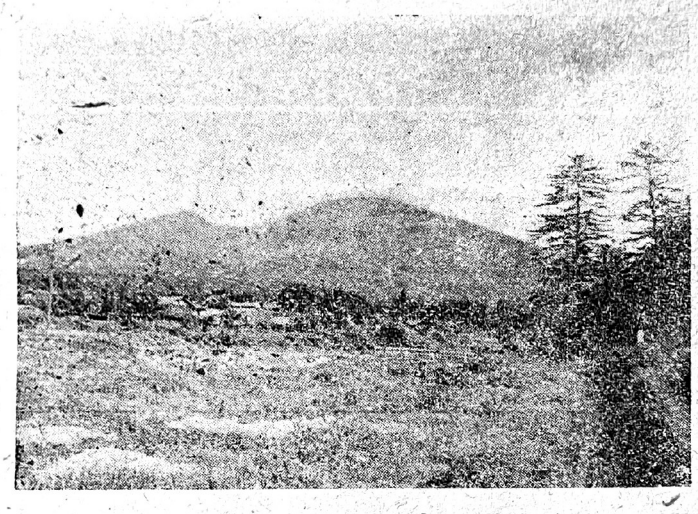


Along the Kaji River, near Niigata, 6,000 cherry trees at blossom time beautify 10 miles of the river's banks.

KARUIZAWA (Alt., 3,156 feet.)

(Karuizawa—of Ainu derivation—means "Great Pumice Stone Moor")

Karuizawa was "discovered" in 1886 by the late Venerable Archdeacon A. C. Shaw who in 1888 built a cottage there. The 50th anniversary of its "discovery" was celebrated in 1936. This resort is about 3½ hours by train from Tokyo, less by motor car.



* *Mt. Asama*

Karuizawa, developed by missionairies, has for many years been patronized by religious workers in the Japanese Empire, who gather there for social, religious and recreational purposes. It has become quite cosmopolitan, and families of professional, business men and the diplomatic corps, and families of the Japanese nobility and prominent men, and residents of China, spend their summers there. In the early days very few Japanese went to the resort, but in August, 1935, there were 7,500 Japanese and nearly 1,500 foreigners recorded in the village office. Now, the place is growing as a winter resort also, especially during the New Year holidays when the skating is good, and a number of foreigners have made it their year-round residence. The numerous cottages, some 1,400, with constant additions to this number, are so widely scattered throughout the extensive wooded area that the visitor can hardly believe that there are so many, but from any nearby height, cottages can be seen thickly dotting the woodlands.

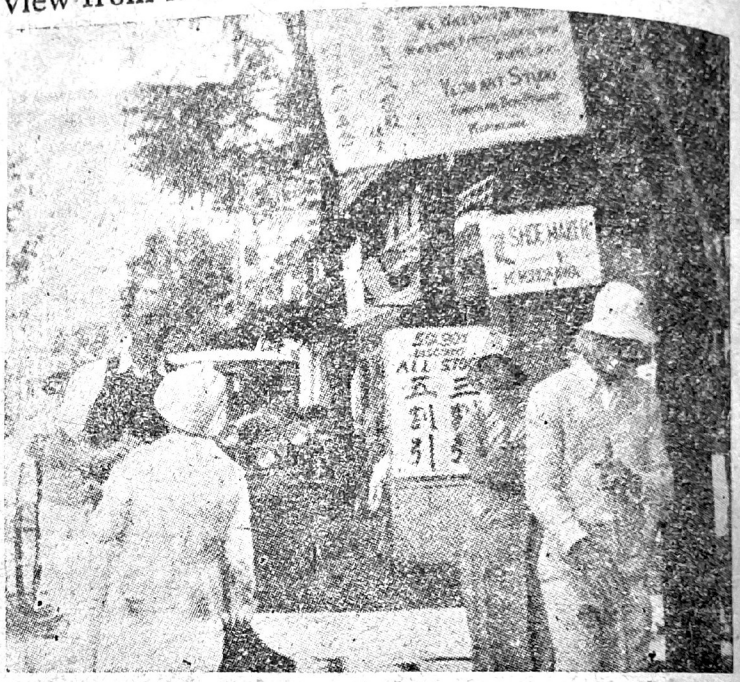
Sports are prominent, with keen competition in tennis, golf, baseball and other sports. Occasionally there is horse-racing, and always there is horseback riding and hiking to many interesting places. The climate is invigorating, the walking good and much of the scenery worthwhile. Four hotels cater to transient guests, and a well-equipped sanitarium ministers to the ills and ailments of the residents.

In feudal times Karuizawa was merely a resting place on the Nakasendō, "middle of the mountain road," the highway which was traversed by the *daimyō* of the N-W. provinces on their laborious journeys to and from Yedo (Tokyo) by way of the barrier gate at Yokogawa, at the foot of Usui Pass. At that time it is said that 40 of the 70 Karuizawa houses were inns where the *daimyō* and their retainers often stayed overnight.

The sweeping outlines of Mt. Asama (8,336 feet), eight miles away, tower sharply against the sky on clear days, and merge into the mist on cloudy days. The mountain is the second largest active volcano in Japan (Mt. Aso, in Kyūshū, ranking first). Its smoke plume is generally in evidence. Occasionally it blows

out the accumulations on its rocky brains and when the wind is from the northwest scatters them in the shape of ash and small stones which fall on Karuizawa roofs and trees with a sound like that of rain. Like Karuizawa, the name, "Asama," is derived from the Ainu language. It means "without bottom," which seems most appropriate. The trip to Asama's crest may be made in a day, and on a clear day the view from it is superb.

Of unending interest is the Machi, the Broadway of Karuizawa. Lined with a great variety of shops run by merchants who flock there from the large cities for the summer trade, it is a scene of activity at the height of the season—and by residents the day is not considered perfect unless it includes a stroll along the busy street, where greetings and social amenities are exchanged. Of common interest is the Bulletin Board, alongside the post-office, on which from time to time appears a varied assortment of notices telling the world where may be obtained "pretty fruits," eels nicely fried, domestic and exotic cake, where a baby pram is for sale, where a "Fur Monger" offers bargains, where "Photo-RATS" are taken, where a transportation firm will "take your baggage and scatter it in all directions," and always there are notices of church services and conferences. The information that finds its way to the board is amazing.





The Machi, the Broadway of Karuizawa.

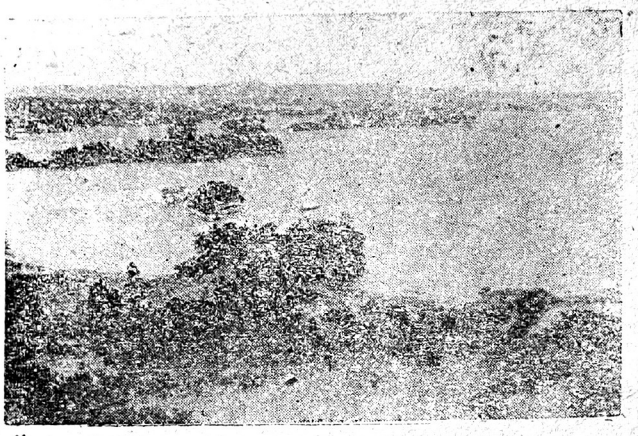
The Summer Residents' Association promotes and looks after the interests of the community and supplies information about the place.

† *Photo by A. G. Jillard*

MATSUSHIMA (MATSU—*Pine*, SHIMA—*Island*)

Matsushima derives its name from the hundreds of pine-clad isles in Matsushima Bay, on which it is situated.

In the estimation of the Japanese, among the many places noted for scenic beauty, the three most celebrated are *Matsushima*, *Ama-no-hashidate*, in the Kyoto vicinity, and *Miyajima*, near the western end of the Inland Sea. These combine the requisites that appeal to the æsthetic characteristics of the Japanese: the shining sea, gleaming sand, and tree-clad shores and islands. These places are called **The Scenic Trio of Japan**—a trio famed in song, story, and the drama. Naturally they are favorite resorts of the Japanese.



Matsushima embraces Matsushima Bay (covering approximately eight square miles), an area bristling with hundreds of islands, of which 249 have been charted, and each island, down to the smallest, has been given a name, many of them quaint and fanciful, as "Blue Eels," "Thousand Pounds," "Virtue," "Four Gods of Luck," etc. Some of them are mere pinnacles, others appear like battlements; some tower high, others are flat. A few are inhabited, and many of them, rising sheer from the sea, have through the centuries been sculptured by Nature into fantastic shapes by the action of the waves and the elements. On some of them caves, tunnels and archways have been hollowed out by the waves, and on many of them, on the scant soil over the sandstone formation, pine-trees, which have given name and fame to the district, grow and cling for dear life with wonderful tenacity, often in the most grotesque positions, and no matter what the condition of the sea or sky may be, whether rough or smooth, misty, rainy, or clear, or whether the islets are robed in snow, this seascape, bathed in golden sunlight or softened by silvery moonlight, presents a beauty that is as impossible to describe as a sunset.

Some impression of the charm of Matsushima may be gained in a two days' stay, and excursions around the islands and picnics on some of them may be made by motor boat or sampan.

There are numerous interesting places in the Matsushima vicinity to which the manager of the foreign-style Park Hotel (open during the summer and autumn) is always pleased to direct guests, arranging their itineraries according to the time available.

Visit to Kinka-zan.

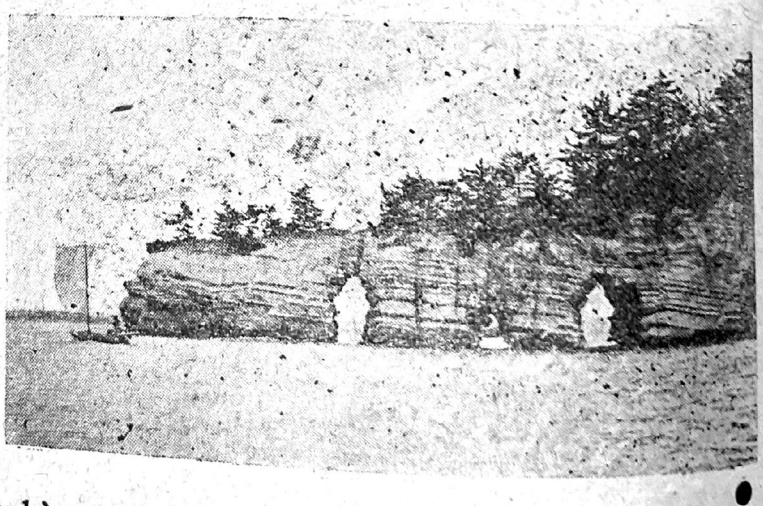
Squeezing two days from our scheduled itinerary, our party enjoyed the novel experience of an overnight stay in one of the shrine buildings on *Kinkazan*, the sacred island, a far outpost on the Pacific, where the priests and the tame

deer dwell in peace and amity. It was learned that there were more than 500 of the latter; the number of the former was not ascertained. For centuries *Kinkazan* has been a place of pilgrimage from all parts of Japan even when it was far more inaccessible than it is today. Consult the Matsushima Hotel manager for available means of access.

No regular rate is charged at the shrine for lodging and meals, visitors giving what they please for *kenzenryō*, or "charges for offerings to the deities," from ¥3 up. Foreign visitors generally offer ¥5 a person per day. We were told that over 100,000 persons visit the shrine annually, most of them in August and September.

Awakened early in the morning, as we had requested, we attended the religious service, and, purchasing candles we lighted them and stuck them on brads in a large frame in which, in tiers, there were scores of other lighted candles. The service was impressive, with priests chanting the sutras and waving their wands of *gohei* and branches of the sacred *shikimi* tree. Then, advised to view the sunrise from the summit of the mountain, we made the 40 minutes' climb. The morning was clear and the view of the sunrise, the ocean, and the wild seacoast was glorious. Warning the shipping to beware of this rocky coast was the lighthouse below us—its light, often picked up by ships westward bound from the American continent, being the first Japanese light seen. No time was lost in making the descent—we were eager for breakfast.

There are many paths leading to places of interest on the island, and along some of these paths monkeys may sometimes be seen.



The Shintō shrine, *Kogane-jinsha* ("Gold Shrine"), is a beautiful structure adorned with elaborate, well executed carvings. Especially notable are the panels of the doors of the main shrine (back).

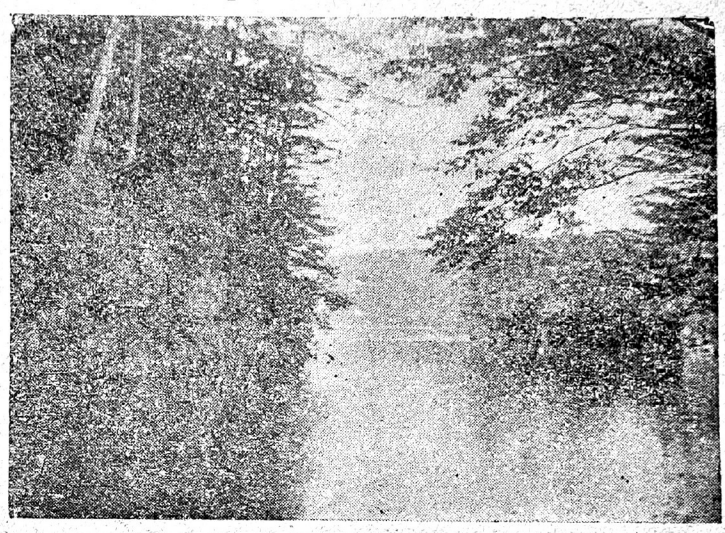
Kinka-zan (*Kinka* – Gold Flower, *zan*, mountain) is thought by some to derive its name from the belief that gold was found on the island, but there is no record of gold ever having been discovered there. Possibly the name was suggested by the sparkling mica seen in much of the rock of the islands.

THE LAKE TOWADA TRIP

(Tō-wada—of Ainu derivation—means "Rock Lake")

Affording a most satisfying trip in summer, and a trip beyond compare in mid-October when the beauty of Towada's wooded shores are transformed into mosaics of brilliant autumnal tints.

Lake Towada is the largest of the Japanese mountain lakes. Its shore line is 29 miles in circumference; its area about 23 square miles. Certain parts exceed 1,250 feet in depth. The main features of the lake are: its size, wealth of vegetation around its shores, steep cliffs, the pine-clad islets about its promontories, and the exquisite beauty of its autumn foliage. In addition, the delicate sylvan beauty of the mountain stream, the *Oirase,* the outlet of the lake, with its many waterfalls and rapids, is an attraction in all seasons, and especially so in autumn. The lake is stocked with Wainai trout. The fishing is good. Motor boat and sampan trips are available. This combination of scenic beauty and recreation within a small compass attracts many visitors.



Lake Towada ✱

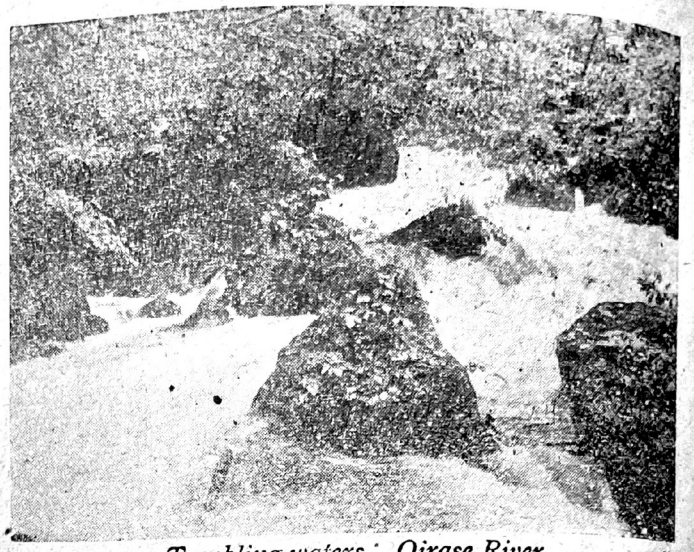
The several inns are Japanese. Little English is spoken. Our party found the Wainai at Oide most comfortable; the rates low. Word should be sent ahead so that a runner will meet one on arrival. Of the two routes available by through trains from *Ueno* (*Tokyo*) our party chose that via the Tōhoku Line to *Furumaki* (411 miles). After visiting Matsushima and on the way to Hokkaidō, a visit to Lake Towada should not be missed. At Furumaki motor cars and motor buses are available for the 33 miles run to *Nenokuchi,* at the lake's outlet, where there is a primitive inn, and where one will be met, if this is arranged for.



✱ *Along the Oirase River*

The road follows the course of the Oirase River, crossing it eight times. The views in the first 15 miles are not very interesting, but in the latter part of

the run they become more and more attractive, notably so in the 8¾ miles from Yakeyama Bridge to Nenokuchi, where waterfalls and the swift current of the river and beautifully wooded areas unfold scene after scene of charming landscape. For full enjoyment this part of the route, a leisurely four hours walk, should be done on foot, either when coming or going, the former preferable.



Tumbling waters. Oirase River.

The lake and its islets afford many places of interest, too numerous for description here. If one has an English-speaking guide much more enjoyment may be derived from the trip.

From Nenokuchi to Yakeyama Bridge, the *Oirase River* is crossed by five bridges on this 8¾ miles road. Within a mile from the start the river glides over an abrupt rock ledge 100 feet long, and plunges in a fall of 30 feet, making a picture of white water that holds the rapt attention of every beholder. On each side of the road are many cliffs, some of them beautified by falls or cascades, many over 100 feet in height. The river abounds in islets ornamented with trees, and many rocks in the stream are prettily wooded—a characteristic feature of this captivating waterway. There are many roaring, foaming rapids, some single, some double, that hurtle through defiles in the rocky, narrowed bed of the stream. All have fanciful names; the cliffs likewise. The scenery is never monotonous, view after view of different character rapidly succeeding each other—views of forest glades, of the river rushing down in rapids, with towering cliffs on either side, of waterfalls, cascades, of gentle stretches with islets and wooded banks. Imagine these views when enhanced by the autumn foliage! This trip, in the season, easily done in two days from Furumaki, is one of the most interesting and pleasurable that can be made anywhere.

THE HOKKAIDŌ (*Lit.*, "*North Sea Districts*")

More and more foreign visitors to Japan are making a summer or autumn trip to Hokkaidō, the northern island, and the home of the *Ainu*. In its topographical formation, the island proper, over 30,000 square miles in area, is more like that of continental countries than any other part of Japan. Many things there are on a large scale: its plains, crops, timber, fisheries, stock-farming and other industries—also it is traversed by the longest river in Japan, the *Ishikari*, 250 miles.

There are few foreign-style hotels on the island, but the leading Japanese inns serve foreign meals, and bread, butter, milk, cheese and eggs are plentiful.

HOKKAIDŌ

Sapporo, the capital and largest industrial city of the island, was laid out in the early 70's by American experts in education, agriculture, engineering, geology and other sciences. They introduced superior qualities of fruit, vegetables, grain, blooded cattle, horses, modern machinery and methods. Their present outstanding work is the Hokkaidō Imperial University, which was started in 1876 by President W. S. Clark, Massachusetts Agricultural College, Amherst, and the park and rectangular plan of Sapporo—which resembles that of some American cities. The city plan with its broad avenues and square blocks has been followed as closely as possible in the cities and in the extensions of the cities laid out since that time on the island. A modern foreign-style hotel is available at Sapporo.



Noboribetsu crater *



* *Ainu*

Hakodate is the main open door to Hokkaidō. For an overnight stay many travelers take the bus from Hakodate (3¾ miles) to *Yunokawa*, mentioned under "Trappist Monasteries of Hokkaidō." *Lake Ōnuma* (17½ miles by rail from Hakodate), with many inns, is a recognized beauty spot, picturesque with islands, large and small. Charming are the views brought into sight as one is being sculled through the devious channels between the islands. But the place of places on the island is *Noboribetsu*, its most famous hot-spring resort, showing at its back door the awful havoc wrought by nature in her most terrible mood—a huge bowl, a depression about 400 feet deep, a mile in circumference, scooped out of the side of Mt. Noboribetsu, filled with rounded mounds of the sinter of the hot springs. The hot water spurting, growling, bubbling, and the clouds of steam, all serve to keep this awesome spot in memory. Inns accustomed to foreign guests are available.

Intensely interesting to many is a visit to *Shiraoi*, the largest and best *Ainu* village in Japan, 12 miles by rail from Noboribetsu. A stroll among the huts of these aborigines of Japan, a gentle, kindly people (of which only 17,000 remain in all the northern districts), is a most interesting experience. Often visitors are invited to examine the inside of the huts and the natives' treasured possessions, and their fishing boats, for they are expert fishermen.

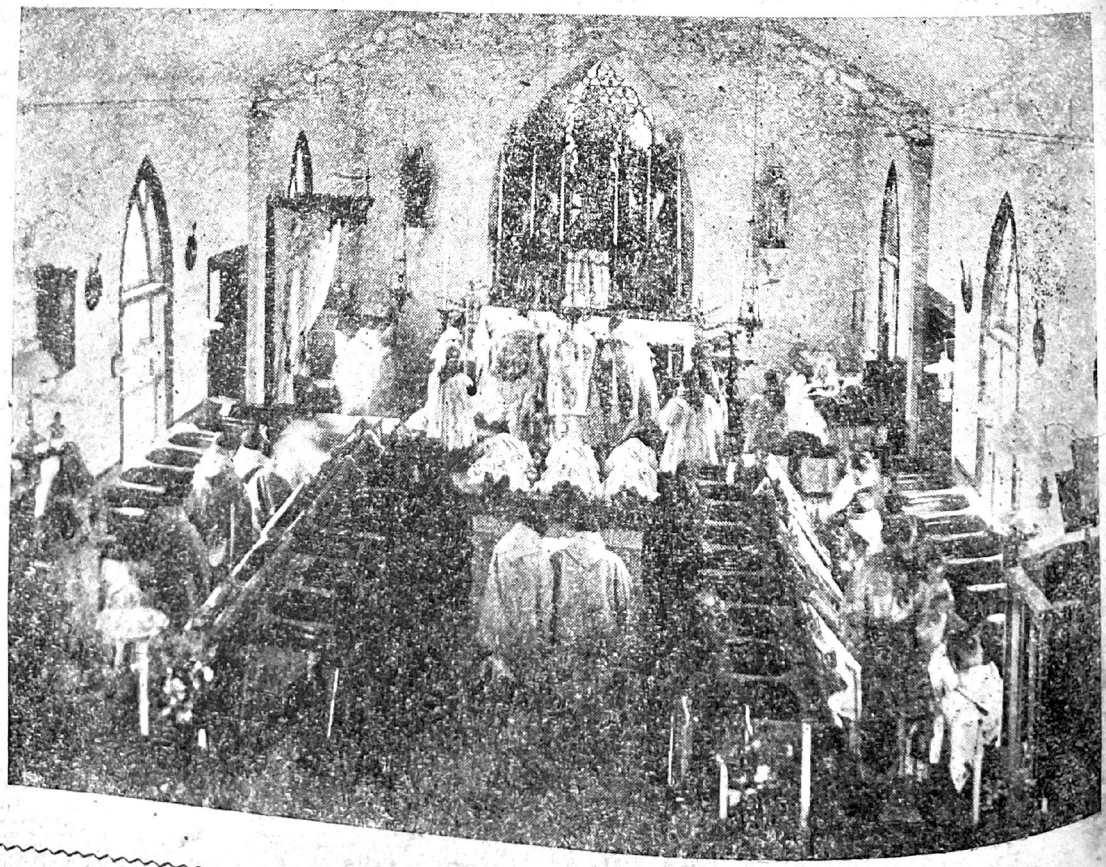
The cities mentioned, together with *Otaru*, *Asahigawa*, and *Mororan*, are the principal cities of Hokkaidō.

TRAPPIST MONASTERIES OF HOKKAIDŌ

In the Hakodate vicinity there are two Trappist monasteries, one for men, the other for women, the only ones in Japan. This monastic body of the old Cistercian order of the Roman Catholic Church, named from the valley of La Trappe in Normandy, dates from A. D. 1140. Today there are about seventy Trappist monasteries in the world. Besides those in Europe, the silent monks and nuns (Trappistines) are found in Ireland, in China, in America, in Canada, and, as stated, in Japan. The only English monastery is that of St. Benedict in Leicestershire.

The Monastery for Men, located near Tōbetsu, on Hakodate Bay, is reached by motor boat, or by train and motor bus from Hakodate through a scenic country. The round trip can be made in a day, easily. The building (erected by the monks in 1896), standing prominently against a hillside background, is a brick and stone structure of three stories. Eight services are held daily in the chapel. The monks are not allowed to converse with one another at any time. Once the full vow is taken they never go outside the boundary of the monastery which then becomes for them a living tomb, from which not even death releases them—as they are buried in a graveyard in the grounds.

Within the Monastery. One evening, as dusk was approaching, my companion and I, caught in a raging, torrential downpour near this monastery—which made it impossible for us to reach Hakodate that night—decided to seek the hospitality of the monks. So, fighting for every inch of the way in the uphill mile road, and soaked to the skin, we reached the outer gate—on which was a sign: "*Women are not admitted to the grounds.*" Passing through we struggled up the hill, the storm increasing in fury. We had been told that while a few



guest-rooms were available the monks did not care to entertain overnight visitors unless it was absolutely necessary. We thought our necessity would not be questioned in the face of the storm.

Our repeated thumpings on the door finally summoned a Japanese lay brother, who received us kindly. He was dressed in a full brown habit with hood, and girdled with a heavy brown cord; on his bare feet were wooden shoes (sabots). He explained that he was deputized to take care of their infrequent guests. We were shown to a room (from which in the rainy dusk I glimpsed a statue of the Virgin within an arbor, and benches for adoration). Kimono were supplied and our wet clothing taken to be dried. Supper was soon served, a plain but nutritive meal, far better, we were told, than that given the monks, who have no desire for food.

Being awakened at 2 a.m., as we had requested, in order to attend the first service of the day, we heard the furious storm still raging, and with a short exposure to the elements were taken to the chapel, where from a small gallery, in which was a diminuitive organ, played by one of the monks, we became absorbed in the service.



Trappistine Nunnery.
Sketch by Carl Werntz.

The long wooden forms or benches below us were suggestive of the chapels in some of the old English colleges. They were chastely carved and stained a dark brown. At the time there were 39 Japanese and 11 French monks attending the service, all clothed in the dress of the order, previously described, except that they wore heavy leather shoes. The darkness was penetrated by a single red light in the shape of a star high over the altar, and with the intonations and responses of the monks, and the appealing notes of the small organ, the service was truly impressive. But more impressive was the thought that these men, in all sincerity, had dedicated their lives entirely and wholly to God, had given up everything, including their names, and had abandoned the world to take the vows of extreme poverty, self-denial, chastity, obedience, and perpetual silence, and that some 3,500 other men and 1,000 women in the monasteries of the order scattered in various countries had taken the same vows—and the memory of this visit that still haunts one is that of the tomb-like hush of the men passed in the corridors who are vowed to this silence.

The Trappistine Nunnery. From Yunokawa (many inns), a hot-spring resort, which is reached, 3¾ miles from Hakodate, by tram, motorbus, or car, a 3-story brick and stone structure is clearly visible in the distance. It is the

Trappistine Nunnery. It was partly destroyed by fire in 1925, but has been rebuilt. A part of the large area owned by the nunnery (well tilled by hired men) supports the large herd of sleek Holsteins that produce the milk, butter, and cheese for which these Trappist recluses are famous, but today a private concern buys the milk of both monasteries and manufactures the butter and cheese, marketing it as "Trappist."

What has been written about the austerities of the monks applies with equal force to these nuns. The nunnery, situated on a height that dominates the neighboring country, surrounded, as it is, by well-kept lawns, is imposing. Visitors are not admitted into the building. The novitiates care for the flower beds and lawns, and when a stranger approaches, they draw their heavy black veil over their face. At the time of our last visit the nunnery was the home of 30 foreign and 44 Japanese nuns. Contact with the outside world is maintained through the Father Superior, whose sermons to the nuns, and talks with the Mother Superior, are delivered from behind a screen.

Wishing to purchase some Trappist cheese, we finally located the little shop of the Japanese jack-of-all-trades (not a Trappist) who for 20 years had made the boxes used in sending out cheese and butter, and who did the odd jobs. At our request for a purchase of cheese and butter, he pulled a bell rope and placed our money in a turnstile arrangement in the wall. Presently we heard the money being taken, and in due course our order was placed in the box, which then was made to take the half turn toward us. At first there had been just a few low-spoken words from the man describing our order—nothing else. The man told us this was the procedure, always. In all the years he had been there he had never seen the nuns who had charge of this work. Also, he said, when ordered to repair a lock, put in a window glass, etc., a cluster of bells tied to his belt announced to the nuns that he was approaching, whereupon they hastily fled to their cells.

THE HAKONE DISTRICT

Few travelers to Japan fail to visit the *Hakone* (Ha-ko-nay) *District,* a region known to a multitude of overseas visitors from all parts of the world, who go there for the varied views of regal *Mt. Fuji,* on the skirt of the district, which are more impressive than those seen from any other part of Japan—and these views of the graceful slopes and lordly cone of the mountain will ever be remembered.

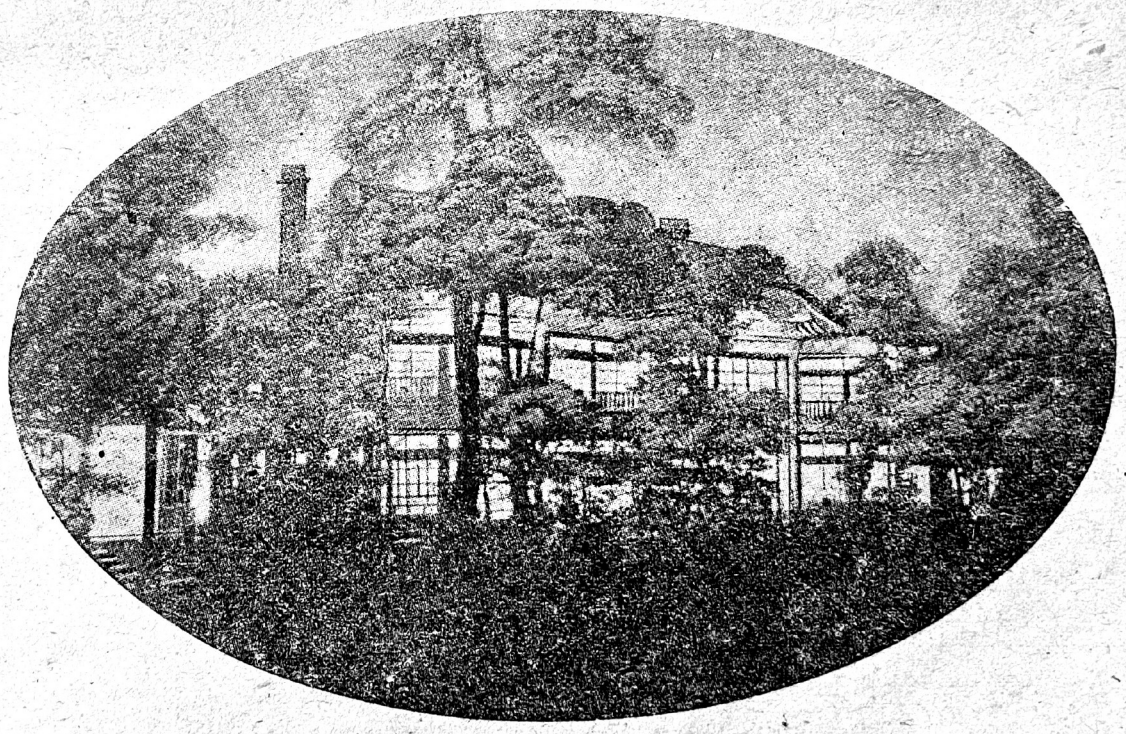
The district is famous also for its numerous hot springs, which range in mineral content from common salt to saline sulphur.

Foreign visitors make their headquaters at Miyanoshita where the Fujiya Hotel, through the genius of its managing director, Mr. H. S. K. Yamaguchi, has gained an international reputation for comfort, for its homelike atmosphere, superior cuisine, and for excellence in all its departments. The gardens with their tumbling cascades, the swimming pools, the natural hot-spring baths, and

the accessibility of the hotel from Tokyo and the port cities, make the Fujiya a popular year round resort. Golf and tennis are available.

From Miyanoshita innumerable walks and motor runs can be made through shaded woodlands and amid beautiful scenery, and there are many interesting places to visit, some of them associated with the historic past of Japan, especially with the eventful centuries of feudal times. At every turn in the splendid mountain roads of the district there are alluring views of wonderful mountain scenery and vegetation.

Favorite motor trips are to Nagao ("Long Tail") Pass, where, on a clear day, the view of Fuji is superb; to Lake Hakone (alt. 2,395 ft.), where, in the early morning or at sunset, the reflection of the mountain is often seen on the unruffled surface of the lake, provided the day is clear enough. This is known as *Sakasa Fuji* ("Inverted Fuji," or "Double Fuji"—Fuji upside down). A modern European hotel, the Hakone, is located at the lakeside, at Hakone-machi. Another satisfying run is that to Atami, which resort is described farther on.

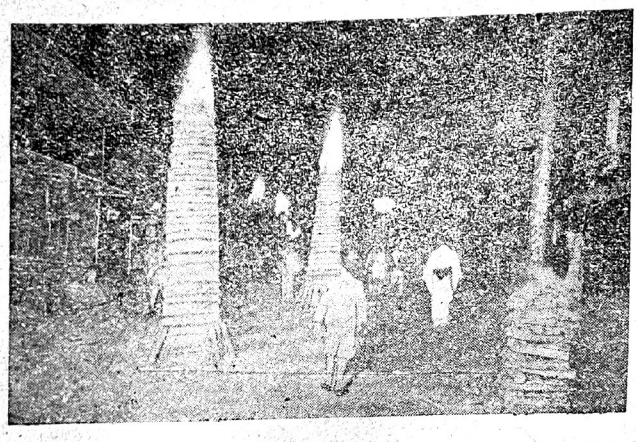


Evening glow at the Fujiya Hotel, Miyanoshita.

At Lake Kawaguchi, from the Fuji-View Hotel, under the Fujiya Hotel management, and at Lake Yamanaka, from the Fuji New Grand Hotel, under the management of the Hotel New Grand, Yokohama, there are arresting views of Fuji-yama in all its aspects. There are a number of furnished cottages for rental in the season, and at both resorts golf is available. These places, and Miyanoshita, are vantage points for the delightful motor trip around Mt. Fuji—which affords views of the mountain from every direction and of the Five Fuji lakes that bedeck its skirts. Also, they are desirable places from which to make the start for the Fuji climb, either by way of Gotemba or Yoshida, beginning the ascent at about 7 p.m. in order to avoid the sun and the over-crowded stone huts at each of the ten stations—arriving at the summit for the wonderful sunrise view. Horses to the 8th station, and guides for the entire trip, are available.

FIRE FESTIVAL CELEBRATING THE CLOSING OF THE CLIMBING SEASON ON FUJI-YAMA—AUGUST 26 YEARLY

Officially, the annual Fuji climbing season begins between July 5–10 and closes September 10, but, actually, the closing time is celebrated with offerings made to the Goddess of the Mountain on August 26, as it has been for centuries, when the Fire Festival, known as the *Yoshida Hi Matsuri*, is held at Yoshida, at the foot of the mountain. The festival centers around the temple there, which Fuji climbers by the Yoshida trail will remember as the temple where the priests purify all climbers. Incidentally, it may be mentioned that for the past several years the mountain has been ascended by nearly 100,000 climbers annually; some years in excess of that number.



There is a long, straight, narrow street in Yoshida, lined by houses, small shops and inns, which leads from the station, past the temple and on to Lake Yamanaka. Everyone there is busy for days before the celebration in preparation for the festival. Faggots of resinous pine wood, cut into equal lengths, are brought down from the mountain. In front of every house this wood is built up in log-cabin style to a height of about four feet. At regular intervals great pillars of pine wood are also built with sticks of equal length, and are so arranged in sections that when the top section is nearly consumed it lights the section under it. Never are the lower sections ignited accidentally, nor has there ever been a mishap to passing spectators from falling embers, so carefully and skilfully are these pillars of faggots built up. They blaze upward like giant candles. One would think that in the thoroughfare's restricted space some of the buildings would catch fire, but it is asserted that in all the centuries during which this festival has been observed no house has ever burned, despite the intensely hot blazes which soon make the faces of the spectators passing along the street a fiery red.

Approaching Yoshida about dusk from the Lake Kawaguchi direction Fuji-yama is seen in dark silhouette against the sky. As it fades away there appears what seems to be a string of five radiant stars—but they are not stars; they are fires blazing upon the mountain side at each station up to the fifth station, as signals to the people at the foot to light their piles of faggots.

Throngs of people from near and far villages, towns and cities foregather at the temple. This festival time is the appointed time for festivities, banquets, and family reunions, and after the fires have burned out feasts are given in many homes.

From the sanctuary of the temple two *mikoshi* (miniature shrines) are carried along the streets; one of great size in the shape of Fuji-yama reddened by

Fuji-yama

Where fertile Kai out-stretches on one hand,
And on the other, broad Suruga-Land,
Out of their midst, beyond the ken of man,
Rises the glorious peak of Fuji-san.
The clouds themselves can hardly climb its height
The birds but skirt its sides in soaring flight;
Its fire is quenched with ever-falling snow;
Its snows are melted by a quenchless flame;
I find no word to tell of it, no name
To call it by . . . .
O Peak of Fuji, in Suruga-Land,
Fuji-no-yama, I could stand
And gaze on thee forever and forever.

From the Mannyoshu, a collection of 7th century Japanese Poems, translated by Dr. Curtis Hidden Page in his "Japanese Poetry."

This is Japan

Where earth and sea and sky unite, in blended scenic glory,
A land supreme in art and craft, in romance, song and story,
Where echoed strains breathe thru the air, from temple bells
vibrating,
With rhythmic throb of Buddha's drum, so soothingly pulsating—

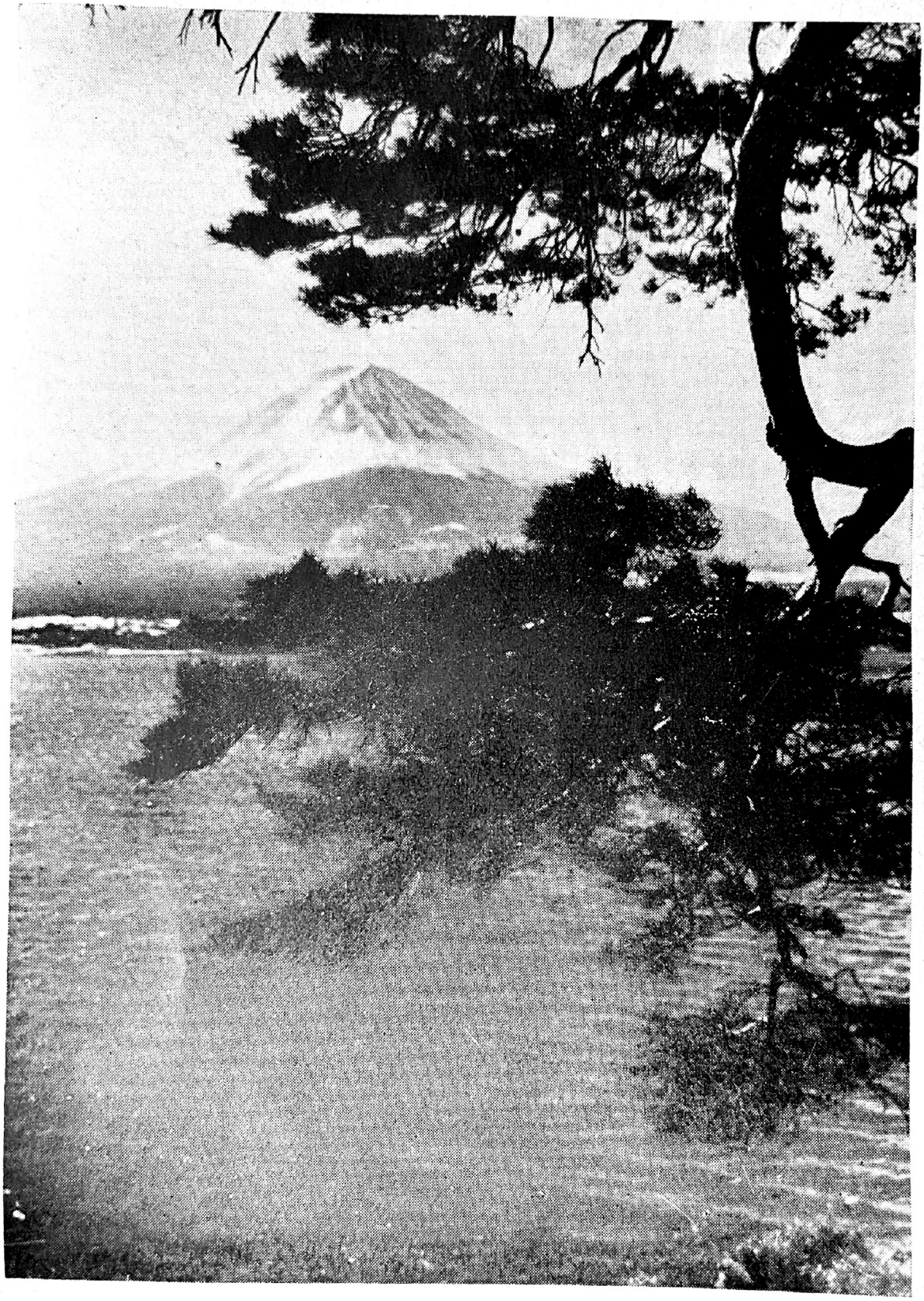
This is Japan

A kindly race with courteous grace, their choicest gifts bestowing,
And cherished children···gems of joy, their radiance overflowing;
Where trees and rocks and hills and vales, God's gift is venerated;
One mighty garden strewn with love—with love perpetuated—

THE GRACEFUL SLOPES OF FUJI-YAMA
MAKE IT THE IDEAL MOUNTAIN

This is Japan

—HERBERT E. S. SALMON
World Traveler—Lecturer



THE GRACEFUL SLOPES OF FUJI-YAMA
MAKE IT THE IDEAL MOUNTAIN

a sunset, the other a facsimile in miniature carried by children who follow in the train of the priests. On the following day an abundant offering of dainty food, fruit and vegetables is made at the temple to the spirit of the Mountain Goddess, and the *mikoshi* are again carried through the streets, and are then returned to the temple sanctuary.



Meanwhile, there are many diversions and attractions: a circus, side-shows, and booths where trifles of many kinds are sold. At the time of our visit the absence of drunken men, on such an occasion, was notable. This was attributable, we were told, to the sales at many stalls of luscious red grapes, apples and pears (for which Yamanashi Prefecture is noted), which were eaten by the people, thereby lessening the drinking of sake and beer.

The name, *Fuji*, is undoubtedly of Ainu origin, declares the Venerable Archdeacon John Batchelor, D. D. of Sapporo, a recognized authority upon matters pertaining to the Ainus, the aborigines of Japan, who says further: "Whether on the hearth or in a volcano the Goddess of Fire is always worshipped under the name *Fuji* by the Ainu wherever found. In Hokkaidō, the fire of every active volcano is worshipped under the name of *Fuji-Kami* ('Divine Fuji') by Ainu males. Fire is supposed to be an ancestress of the Ainu race. The *u* in *Fuji* is ordinary fire as used in common daily life. The seat of the 'Divine Fuji' is said to be in the very centre of the fire, in its whitest, hottest part. As *Fuji* or *Hushi* is the Ainu word for 'grandmother,' I am of the opinion that this kind of worship implies ancestor worship under the form of fire."

From this opinion, it would appear that the present Yoshida Fire Festival is related, from remote ages, to the worship of fire by the Ainus, at a time when *Fuji* was an active volcano. The mountain has been quiescent since 1707.

ATAMI—"*The Riviera of Japan*"

(Atsu-umi — "Hot Sea" — shortened to Atami)

Atami, easily accessible from Tokyo, Yokohama, and intervening places, with three foreign-style hotels and many Japanese inns, is noted for its salubrious climate, its scenery and numerous hot springs. The spa, with little level ground, is tucked in a fan-shaped valley extending back into the hills from the sea. There are delightful walks along its crescent shaped bay and on the roads following the coast line on each side Atami, and a wide panorama of scenery is afforded from numerous trails that traverse the hills. The charm of it all, the restfulness of the place, the many views, old pine trees, odd rocks, and caves and sea tunnels along some of the shore walks, together with the seascapes, the

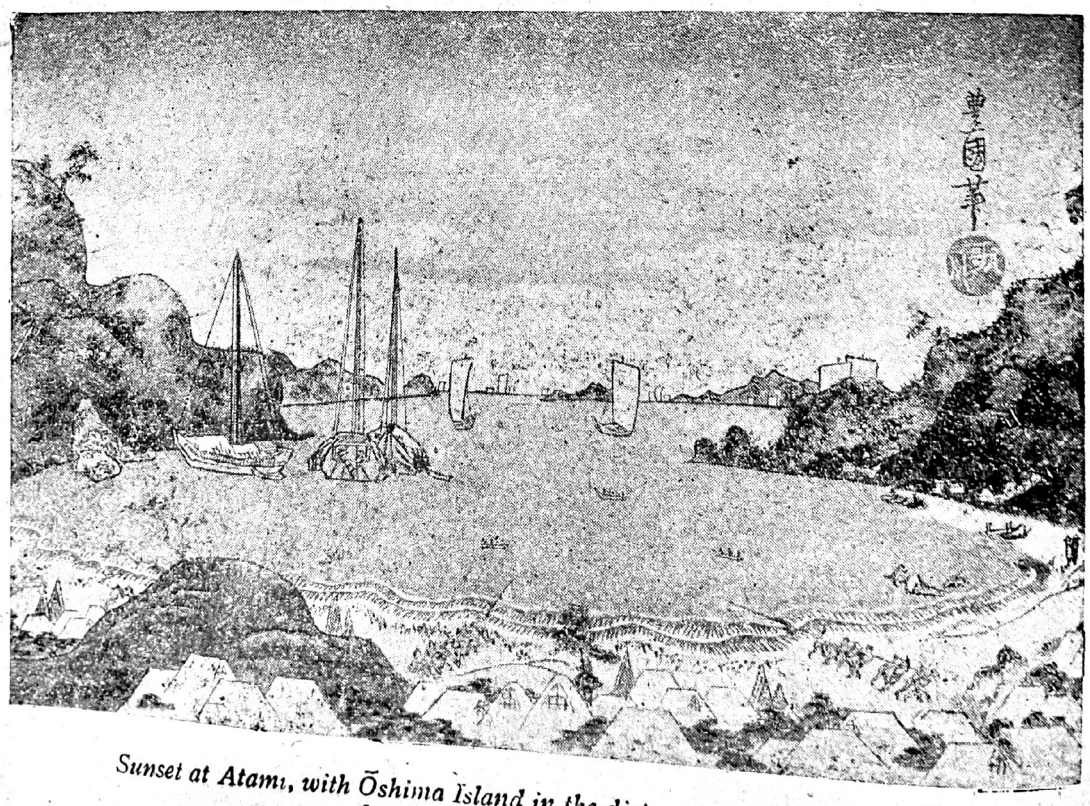
ATAMI

rolling breakers and the climate, make this section worthy of its names, "The Riviera of Japan"—"The Amalfi of the Far East," which long ago were bestowed upon it for want of better comparisons, but which rates it as one of the most satisfying seashore resorts in all Japan—and this is a high rating because many of the towns and villages along the coasts of Japan have long been renowned for their attractiveness and their picturesqueness.

The winter temperature of the spa is 10° higher than that of Tokyo. In October the orange harvest begins; the blossoms on its plum trees appear in late December—two months before those of Tokyo, and its cherry trees bloom in early March. The summer's heat is ameliorated by sea breezes, and the nights are cool. Always we have derived pleasure from our numerous trips to Atami.

The principal local products are *Gampishi* ("Wild-goose-skin paper"), *gampi-ori*, a washable cloth used for clothing, *obi*, cushion covers, purses, card-cases, etc.; the weft of which is woven with twisted *gampi*, a tough paper made of *mitsumata* fiber, and the woof of which is silk of the wild silkworm; *ame*, a sweet-meat made of limes and oranges; and camellia oil (*tsubaki-abura*), used as a hair dressing.

The Atami springs are classified as earth-muriated common salt springs. Its intermittent Ō-yu geyser ("Great Hot Water"), in the center of the town, with water the hottest in Japan (108°C., 226.4°F.), is famous. It contains fully 50% of salt, about one-fifth of that contained in sea water.

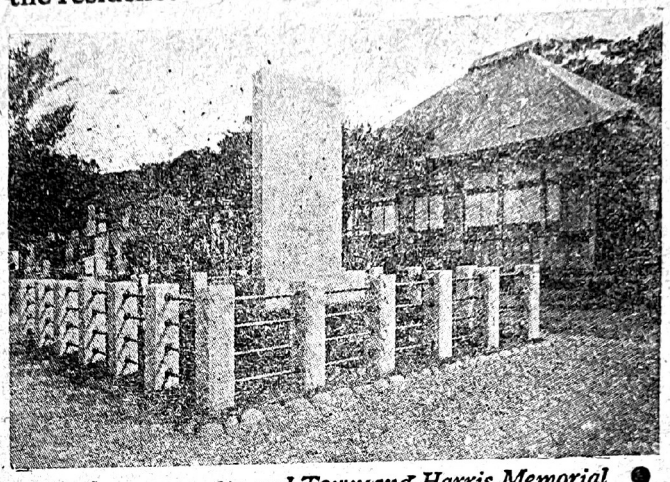


Sunset at Atami, with Ōshima Island in the distance. From a color print by Toyokuni I (1769–1825).

SHIMODA

One of the most attractive and satisfying hikes or motor runs is down the east coast of the Izu Peninsula to *Shimoda*, near the tip of that body of land. Return may be made along the west coast. Our party made Atami the starting point for our motor run, which was done in a day.

Shimoda is of special interest to American visitors as the *Gyokusenji* temple there was for fourteen months the residence of Townsend Harris, the first United States Consul-General to Japan, and on a flagpole in front of it the United States Consular flag was first unfurled in Japan, on September 4, 1856. On October 1st, 1927, a granite tablet was erected in memory of Townsend Harris on the exact spot where the flagpole stood. A few small trifles and a *haori* coat, bearing crests of the American eagle, that belonged to Mr. Harris are preserved in the temple. A tin encircled hole in the side of the temple shows where the stove pipe protruded during the American occupation. In the precinct is the Butchered-Cow-Tree-Stupa, an artistic monument in front of the decaying stump of the orange tree to which was tied the cow that was first butchered for meat in Japan, to meet Mr. Harris's request for beef. This event caused consternation to the people in *Shimoda* and vicinity, the owners of cows, which were used for draft purposes, taking every precaution to save them from being butchered for the consul. On an elevation, left, of the temple as one faces it, are three memorial stones of members of Perry's fleet who died at sea, and two headstones on the graves of sailors who died in later years. Headstones mark the graves of three Russian sailors at the right of the temple.



Gyokusenji temple and Townsend Harris Memorial

The mission of Mr. Harris, who was acting under the terms of the Treaty of Peace and Amity concluded by Commodore Perry in 1854 (See "Yokohama."), was to induce the Japanese to enter into a commercial treaty with the United States. Quickly noting that the Shimoda of that day was not suitable for his mission, he refused to deliver his credentials to the local prince, but the permission he sought to proceed to Yedo (Tokyo) to present his credentials to the Shōgun was firmly and repeatedly refused. Persistently and tactfully he continued to press for this permission, holding a score of interviews with the officials,—and finally the barrier was lifted and in November, 1857, he entered Yedo, the first foreign diplomatic representative to be received by the government. Because of Mr. Harris's frankness, remarkable tact, and the confidence he inspired, the first commercial treaty ever made between Japan and a foreign power was executed in July, 1858—and Mr. Harris's memory is yet held in high esteem for the aid and advice he gave the authorities during the eight months taken to negotiate the treaty—a period in which Japan decided her destiny.

SHOOTING THE RAPIDS OF THE TENRYŪ RIVER

The most thrilling river trip in Japan is that through the gorges of the *Tenryū* ("Heaven Dragon") *River*, which flows from Lake Suwa to the Pacific. The river is over 100 miles long but the boat trip is made from *Kadoshima* to *Nakappe*, a distance of 31 miles, requiring four hours. In this run through gorges and ravines there is a succession of rapids and races that make the trip a memorable one, the boat rushing and twisting along channels from which there appears to be no outlet; but the expert boatmen who skilfully guide the boat know every turn and rock, and bring passengers through safely. The impressive scenery along the river is especially beautiful in late spring, and in autumn when the foliage has turned.

The boats, with capacity to seat fifteen passengers comfortably, are 40 feet long, 4 feet wide, the bow and stern shaped alike, with a flat bottom made of flexible planks so that the craft will slide safely over submerged rocks. They are manned by four trained boatmen, two at the bow, two at the stern. Upon approaching a rapid the head bow-man strikes the bow of the boat with his oar as a signal to the stern-men and in the superstitious belief that this insures good luck. Faces should be protected from wind and sunburn; goggles and raincoats are useful.

As boat hire is ¥50 (formerly ¥150) the best plan is to arrange a party so that the cost may be shared. While the run is made in a comparatively short time, it must be remembered that sometimes five days or more are required to haul the craft upstream to *Kadoshima*. Parties are sometimes made up through the head office of the Japan Tourist Bureau, Tokyo, which will also arrange itineraries, etc. From Tokyo, the trip can be made in two days, returning early on the morning of the third day via rail and sleeper from *Toyohashi*. Apart from the cost of the boat, the individual expense for rail fares and sleeper is about ¥22 (2nd class); ¥12, 3rd class. The inn charges range from ¥7 to ¥10, depending upon the accommodations required.

This trip, it may be said, became of international interest when H. H. Prince Arthur of Connaught made the descent in 1912. Since that time many foreigners have made the run.

The *Tenryū* affords the shortest natural route connecting the *Nakasendō* with the *Tokaidō*, the two principal highways of the central part of the main island, and occasionally it is used by cargo boats carrying fish, rice, etc. Sometimes these boats will take a passenger at a reasonable charge.



NAGOYA

Population (1935), 1,082,816.



Emblem or Crest of the City. This is the crest or mon of Marquis Tokugawa, former feudal lord of the district. In the circle is the character for the number eight (*hachi*)—which it is said stands for the eight counties of Owari Province, in which Nagoya is situated.

Nagoya, the largest industrial city between Tokyo and Osaka is called "the little Germany" of Japan. It is an important railway center, a change of cars being made there for *Yamada* and the venerated *Ise Shrines*, and beyond to the celebrated rocks, *Futami-no-ura*, and to *Toba*, where motor car may be taken to the Mikimoto Cultivated Pearl fisheries. From Nagoya, excursions may be made in about an hour to the Kiso River, often called "The Rhine of Japan," where the five miles of rapids make a favorite trip. Boats are poled upstream between queerly shaped rocks in the midst of arresting scenery. It requires two and a half hours for the upstream poling; the down run is made in fifty minutes.



Porcelain products

Travelers who are interested in industries will find Nagoya a city worth visiting for its textile and dyeing plants, and for its mills of wool, cotton, and silk spinning and weaving. The city is the center of the porcelain industry, and the Ando cloisonné works have long been established there. The Chamber of Commerce maintains an English-speaking guide service, which furnishes guides who are pleased to conduct visitors to shops, factories, and places of interest in the city and vicinity, free of charge. Incidentally, we found the Suzuki Violin factory, with its novel machines, a unique



Cloisonné vases



Bronze statue of Toyotomi Hideyoshi, the Napoleon of Japan, at his birth place in Nagoya.

plant. An Inquiry Office (English spoken) in the railway station supplies information to visitors.

The most noted place of interest in Nagoya is the *Castle*, now owned by the municipality, which was presented to the city by the Imperial Household. A description of the castle is given under "Castles" and its renowned dolphins under "Dolphins." In the adjoining Detached Palace are panels and pictures painted by famous artists.

In the Aichi Commercial Museum are exhibited for sale the varied products of Nagoya and vicinity. In its grounds, in a small structure, is the celebrated *Sarumen Chaseki* ("Monkey-Face Tea Room") where at a tea party given by *Oda Nobunaga*, at which *Hideyoshi*, the Napoleon of Japan, then about twenty years old, was one of the guests, the host fancied that a group of knots in the alcove pillar resembled the notorious monkey-like features of *Hideyoshi*, and jocularly called attention to the resemblance, much to the amusement of the guests. This incident gave the room its name.

Atsuta Jingū, in the southern part of the city, is a venerated, pure Shintō shrine, patterned after the Ise Shrines. It is held sacred because of its great treasure, the *Kusanagi-no-tsurugi* ("Grass-mowing sword") which, with the mirror and jewel, constitute the Imperial Regalia of Japan.

There are a number of other places worth visiting. In passing, we might mention that Nagoya is noted for its thoroughbred Japanese spaniels (*Chin*)—see "Chin"; also that its horticulturists are expert growers of chrysanthemums. An exhibition of these flowers is held yearly from Sept. 27 to Dec. 2 (at its best in late October).

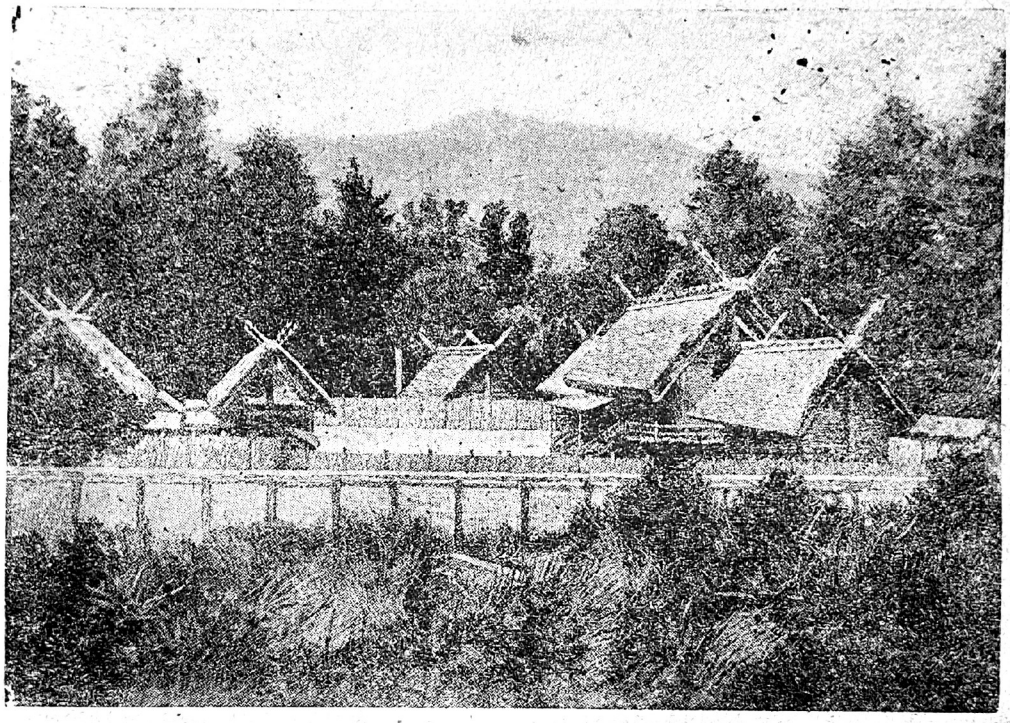
THE GREAT SHRINES AT ISE

Reached via Nagoya, Nara, Osaka, Kyoto, and Kobe. At Yamada are the **Great Shrines of Ise**—sacred places which to millions of Japanese are as Mecca is to Moslems, Jerusalem to Christians. These shrines, whose joint history covers a period of 1941 years, stand above every other Shintō shrine in Japan, unequaled by any other shrines in sanctity. Always they have received the supreme homage of the Imperial House. Every important event, whether of national peace or war, good fortune or misfortune, that is in any way connected with the dynasty, is the occasion for a member of the Imperial Family, or an Imperial messenger, to visit the shrines and pray for counsel or success, or, upon achievement, to offer prayers of rejoicing and thanksgiving to the national deities enshrined there. From all parts of the Empire multitudes of pilgrims swarm to the shrines the year round.

There are two *Great Shrines*, the *Naigū* ("Inner Shrine") and the *Gegū* ("Outer Shrine"), four miles apart, covered by frequent tram and motorbus service and by ricksha. The *Naigū* is dedicated to *Ama-terasu-Ō-Mi-Kami*, the Sun-Goddess, who is regarded as the ancestress of the Imperial House of Japan. The *Gegū* is dedicated to *Toyoke-no-Ō-Mi-Kami*, the God of Farm Crops, Food, and Sericulture. Thus the shrines know jointly as the *Great Shrines of Ise*

THE GREAT SHRINES AT ISE

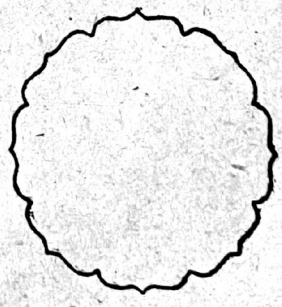
may, by extension, be considered as being sacred to the worship of a deification of the sun and earth. In their simplicity, the shrines represent the archaic Japanese style that prevailed before the introduction of Chinese architecture, the crossbeams on the roof and wooden frames on top being patterned after the structures of pre-historic days into which the style of Chinese temple construction had not entered. The buildings, unpainted, are constructed of *hinoki*



Naigū Shrine

(Japanese cypress) from the Imperial forests in the Kiso mountains. From very early times it has been the custom to raze the shrines every twenty years, new ones being erected on adjacent plots reserved for that purpose. The old buildings are cut up into a myriad of charms for sale to pilgrims.

The *Naigū* is the larger and holier of the two shrines. It was established in 5 B.C. Within it is the mirror, *Yata-no-Kagami*, or Eight-Pointed Mirror, which constitutes one of the Three Sacred Treasures, *San-shu-no-shingi*, consisting of the mirror, sword, and jewel—the Imperial Regalia of Japan — symbolical of Imperial Authority. The mirror is said to have come direct from *Ama-terasu-Ō-Mi-Kami*, and embodies her spirit. As the emblem of the Sun-Goddess, the mirror is regarded with the greatest reverence by the Japanese. On the approach, a group of gnarled and twisted pines adds to the beauty of the precincts.



The 8-pointed mirror

THE GREAT SHRINES AT ISE

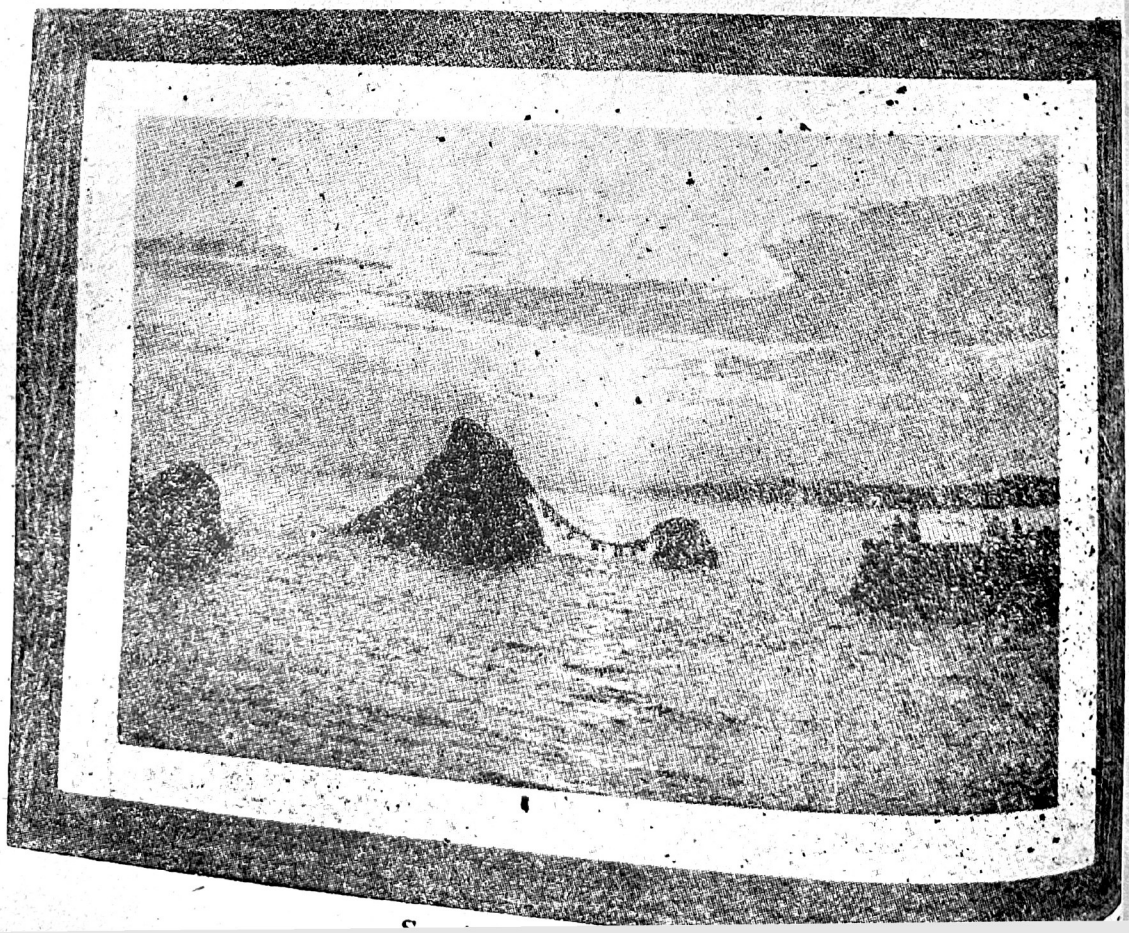
The *Gegū*, situated in a magnificent grove of aged cryptomerias, is reached in a short walk from the railway station. The shrine is enclosed by four fences; the outermost one being as far as the ordinary visitor can go. The shrine, which was removed to its present place in A.D. 478, is 33 ft. 6 in. in length, 19 ft. wide, its pillars 21 ft. in height. It has a thatched roof, and is without carvings—its few metal ornaments not obtruding upon its primitive simplicity. The general plan of the *Gegū*—arrangement of the grounds and buildings—is similar to that of the *Naigū*. The serenity and simplicity of these sacred precincts impress all who visit these ages-old shrines.

The handsome barnyard fowl in the precincts of these shrines are gifts from devotees. They symbolize the reputed origin of the *torii* (See "Torii."), or arch, placed before every Shintō shrine, and are associated also with the emergence of the Sun-Goddess from her cave, wherein she took refuge to escape the persecutions of *Susa-no-o*, her brother.

The principal annual festivals take place in October (the *Kanname-Sai*), and in June and December (the *Tsukinami-Sai*). For *Kanname-Sai*, see "National Holidays." Other important festivals are held in February and November.

FUTAMI-NO-URA

After visiting the Ise Shrines our party went on to *Futami-no-ura* ("Double viewing Inlet"), celebrated for its two rocks, the *Myōto-iwa*, or "Wedded Rocks," eighteen feet apart, which the simple country folk liken to the coupling of the deities, *Izanagi and Izanami*, the creator and creatress of Japan, according to Japanese mythology. The large rock, with a *torii* at its top, is twenty-nine feet high; the smaller rock twelve feet high. They are joined by a large straw rope, with tufts, in several windings, which annually, on January 5th, is renewed with great ceremony.



FUTAMI-NO-URA

On the pine-clad beach, popular for sea-bathing, near the rocks, visitors assemble to view the magnificent sunrises. This view includes the Mikawa peninsula, scattered islands, forest-clad mountains, and sometimes the ever-glorious Fuji—a view which is a favorite motif in Japanese art and poetry.

Our party put up for the night at the Asahi-kan inn at Futami, which can be recommended.

About five miles farther is *Toba*, at the entrance of Ise Bay, and still farther are the Mikamoto cultivated pearl fisheries. Visitors desiring to go there are advised to make arrangements for the trip at the Mikimoto shop, Ginza, Tokyo.

Among the many superb land and sea views afforded by the long seacoasts of Japan, those at Toba rank high, resembling in many respects some of the famed views at *Matsushima*, one of the "Scenic Trio of Japan." (See "Matsushima.")

KYOTO (*Western Capital*)

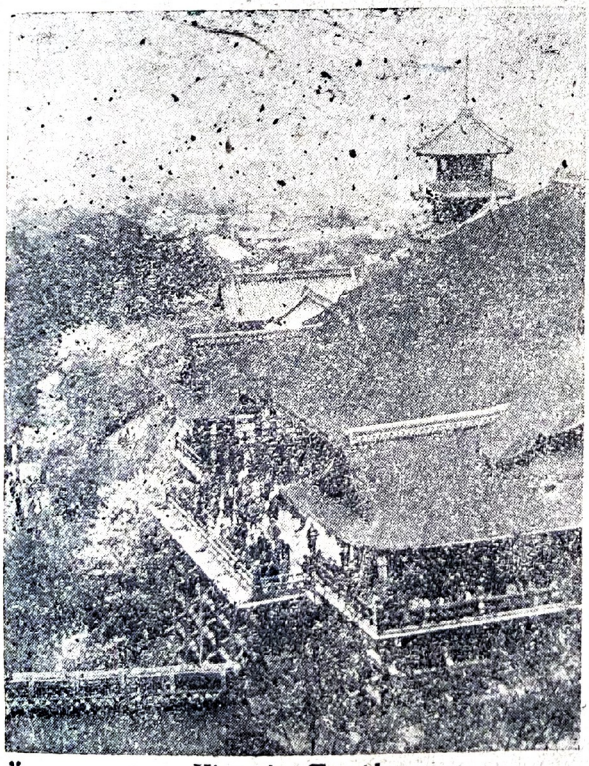
Population (1935), 1,680,593.



The Crest or Emblem of the City is the character for the Kyo in Kyoto, highly pictorialized, meaning "capital."

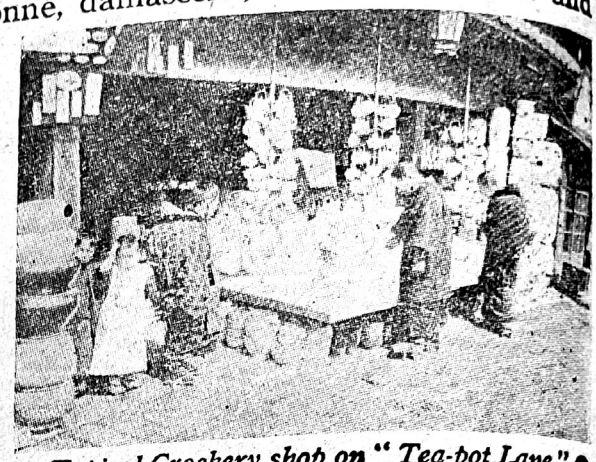
Kyoto is known as the "Classical City," the "Historic City," the "Fine Arts City of Japan"—appellations that have been given the ancient capital in the course of its long history. For over a thousand years, until the removal of the Imperial Court to Tokyo in 1868, Kyoto was the home of the Emperors, and the capital of Japan.

Upon passing out of the railway station to the broad plaza fronting it, the regally peaceful atmosphere of Kyoto is immediately felt. There is good reason for this. In the long period since its foundation in A.D. 794 so many important events have taken place in the city, so many Imperial functions have been held there, and such hosts of skilled craftsmen in the fine arts have been attracted to the city, that the impress of culture has become indelible. In its beauty and refusal to become modernized, Kyoto is often compared by the Japanese to a court lady of noble birth who in graceful silken robes, and unruffled by passing events, dispenses her favors. Its ancient prestige as the capital of Japan still remains, for here the successive Emperors of



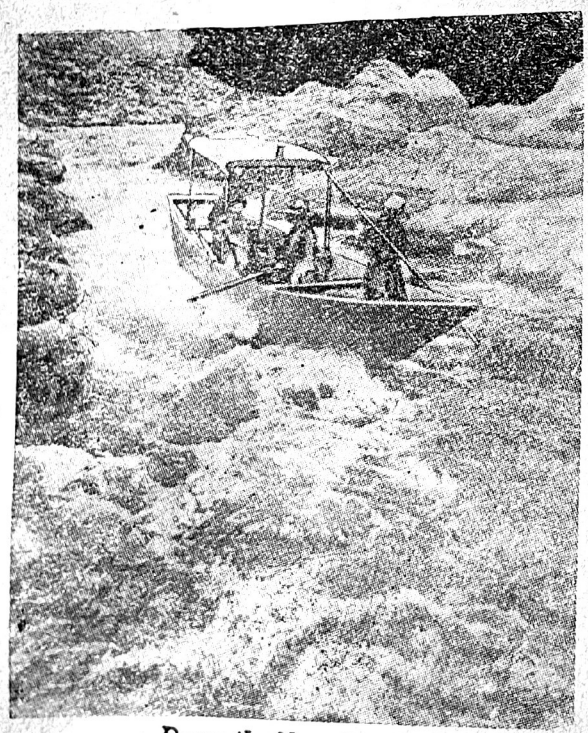
* *Kiyomizu Temple*

Japan are enthroned, and the city still retains many of the festivals, customs, and industries of feudal times. Famous are its artistic handmade products: lacquer, embroideries, brocades, kimono, cloissonné, damascene, bronzes, Satsuma and other porcelains, fans, dolls, bamboo and other wares. Many shops that produce these wares invite inspection of their works.



Typical Crockery shop on "Tea-pot Lane"

No attempt is made here to describe the scores of interesting places in Kyoto and its vicinity that attract overseas visitors; an abundant literature being available at hotels, tourist agencies, and at the offices of the Japan Tourist Bureau, which supplies this information, as do numerous guide books, but mere mention of a few of the places our party visited may be given, viz., the old *Imperial Palace*, modestly furnished, chastely decorated, with simplicity as its charm, and with a garden that is regarded as one of the most beautiful in Japan; the *Nijō Detached Palace*, the abode of the *Tokugawa Shōguns*, gorgeous of decoration and embellishment, in striking contrast to the Imperial Palace; the *Katsura Summer Palace*, and the *Shugakuin Summer Palace*, with grounds that constitute one of the best examples of landscape gardening in Kyoto.



Down the Hozu Rapids

The palaces are closed to the general public, only high rank Japanese being admitted. A foreign visitor is admitted to the palaces upon presentation of a permit from the Imperial Household for each palace, which may be secured through the visitor's Ambassador or representative in Tokyo. Four or five days are required to arrange for this privilege, so visitors should plan accordingly.

We enjoyed the beautiful garden of the *Heian Shrine*, back of that edifice, and many other gardens connected with various temples: *Shōren-in* (Awata Palace), and those at the *Nishi-Hongwan-ji* and *Higashi-Hongwan-ji* temples. The most famous gardens however are in the suburbs. Among them the *Kinkaku-ji* ("Gold Pavilion") was, of course, visited, and so was the *Ginkaku-ji* ("Silver Pavilion") for its garden and to see the *Cha-no-yu*, or Tea Ceremony Room, a 4½ mat room, which serves as a model for all tea ceremony rooms. The noted *Daisen-in* garden in the precincts

KYOTO

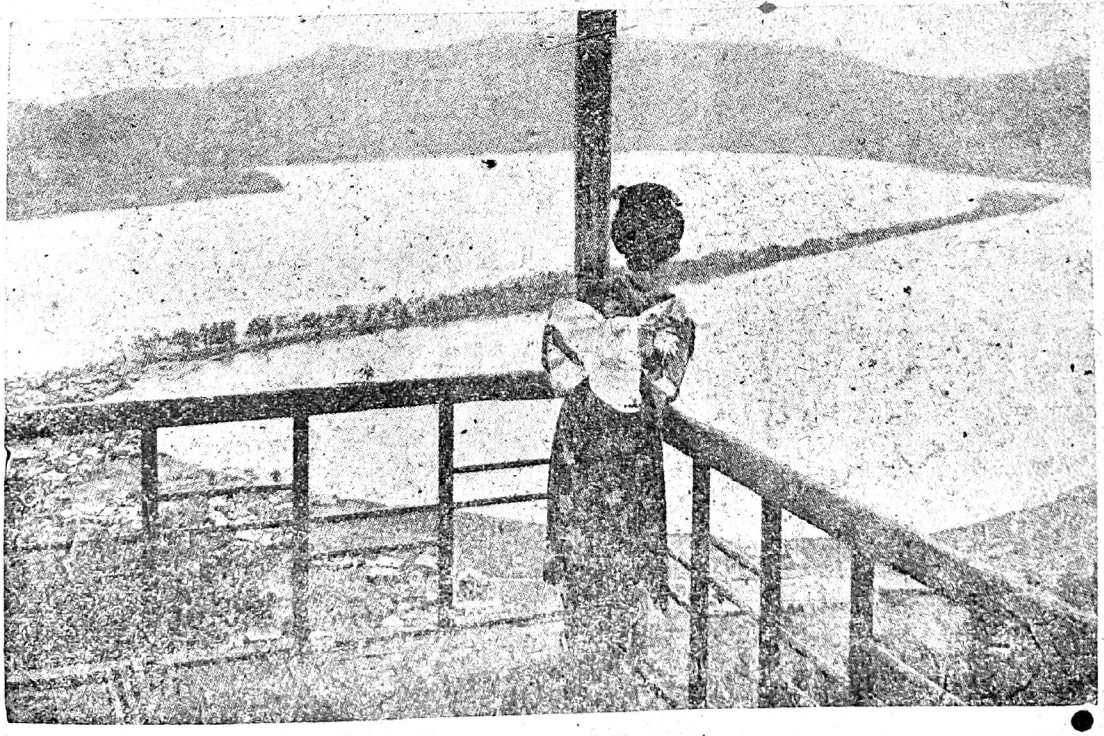
of the *Daitoku-ji* temple, and the garden of the classical *Daitoku-ji* itself, interested us greatly because in these gardens, in which is represented respectively a stream and a lake, not a drop of water is used. The former is an L-shaped garden which in its small compass (about 60×10 ft.) presents the highest achievement of artistic gardening in Japan. It is the work of *Sōami*, a master designer of landscape gardens (latter part of the 15th century).

The *Chion-in*, the head temple of the powerful Judo sect, a representative Buddhist monastery, with one of the biggest bells in Japan, well repaid our visit—and so did *Kiyomizu Temple*, which commands a birdseye view of the city, its approach being up a sloping street, lined by crockery shops, which foreigners call "Tea-pot Lane." Other places of interest were the *Sanjūsangen-dō*, also called the "Temple of 33,333 images," where there are 1,001 statues of *Kwan-on*, a Buddhist deity. The cable and funicular car trip to the summit of *Hiei-zan* affords an extensive view of the city and of Lake Biwa.

Out-of-town trips, among others, were to the *Tombs of Emperor Meiji* and his *Empress Kenshō* at Momoyama, the former an impressive mausoleum; and to *Uji*, where grows the choicest tea in Japan, to visit the *Byodo-in* temple. A model of its *Hō-ō-dō* ("Phœnix Hall") was exhibited at the World's Fair, Chicago, in 1893. Shooting the rapids of the *Hozu River*, a twelve mile run, requiring one and a half hours, was worthwhile. From April 1–30, the famous *Miyako-Odori*, the Cherry dance, is a special feature of Kyoto; *Miyako* ("Capital")-*Odori* ("Dance"). This dance, performed by thirty-two richly clad young and attractive *geisha*, should not be missed if one is in Kyoto in April.

The great specutacular festivals of Kyoto are the *Tayū-Dōchū*, an old-time procession of courtesans (April 21), the *Aoi-Matsuri*, or "Hollyhock Festival" (May 15), *Gion-Matsuri* (July 16–17), and the splendid *Jidai-Matsuri* or "Feudal Courtiers Procession" (Oct. 22).

AMANOHASHIDATE



AMANOHASHIDATE

Ama-no-hashidate (pron. Ah-mah-no-hash-e-dah-tay), lit., "Heavenly Bridge," is a long sand-bar, covered with pine trees, which thrusts out from the mainland into the Bay of Miyazu, on the Japan Sea. It is within easy reach of Kyoto, Kobe, and Osaka. From Kyoto, the round trip to the "Heavenly Bridge" can be made in a long day. If staying overnight any one of the inns, Araki, Seiki-rō, or Yama-ka is a comfortable place in which to stay. A little English is spoken at these inns.

The bare, prosaic facts relative to Amanohashidate are that this sand-bar, about two miles long, with a width of from 100 to 300 feet, is covered with twisted, ancient moss-covered pine trees, which, when seen from a distance, appear as though growing out of the sea.

Amanohashidate, one of the "Scenic Trio of Japan" (Matsushima and Miyajima are the other two), has from time immemorial been famous as a scenic point, has been a popular theme in poetry and prose, and has been depicted in the arts and crafts of the nation in many ways. To be fully appreciated, the "Heavenly Bridge" should be seen from a height. From *Kasamatsu* ("Umbrella Pine"), a favorite place, the view is superb. With the long stretch of Amanohashidate in the foreground, dividing the waters of the bay, and the encircling verdure-clad hills, an arresting prospect is enfolded—a view which has made Amanohashidate famous for ages, and one which has no counterpart in Japan.

Few visitors fail to take the *mata-nozoki* view, a novel if inelegant custom. With back to Amanohashidate the visitor bends forward and views the "Heavenly Bridge" from between his legs, the "Bridge" then appearing as if suspended in air. *Mata-nozoki* (lit., "viewing from between the inside of one's thighs by stooping down"). Flat stones on the terrace edge, opposite the tea-house, are provided for this purpose.

The name, *Ama-no-hashidate*, is of uncertain origin; by some it is thought to be derived from its similarity to the legendary *Ama-no-uki-hashi*, or "Floating Bridge of Heaven" on which *Izanagi* and *Izanami*, the creator and creatress of Japan, in Japanese mythology, descended from their celestial abode to the land of their creation.

OSAKA ("*Big Slope*")



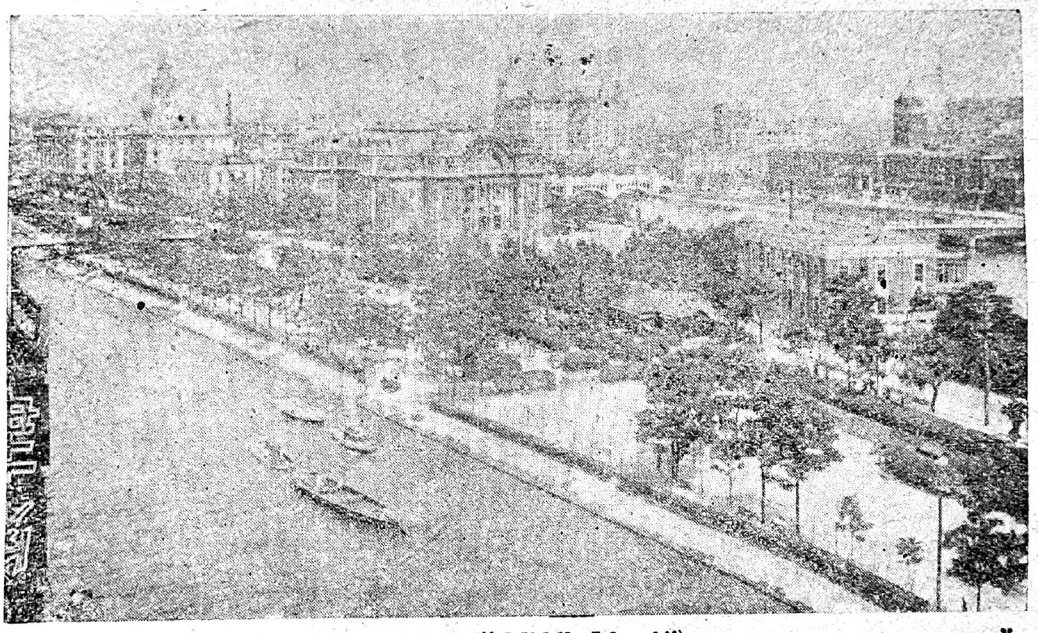
Population (1935), 2,989,874.

The Crest or Emblem of the City. Much of the prosperity of Osaka is due to its sea trade. Its crest is a representation of the old wooden markers once used as ranges to guide seafarers into the safe channels of the harbor.

Osaka, the most modern industrial city of Japan, has been likened to Chicago. It is known as the "Manchester of the Orient" because of the volume of its cotton manufacture. Also, because of its rivers, numerous canals and bridges, it is called the "Venice of Japan." There are more than 1,350 bridges in Greater Osaka, some of them architecturally beautiful. The waterways total over forty miles. But whatever comparisons are made, Osaka epitomizes

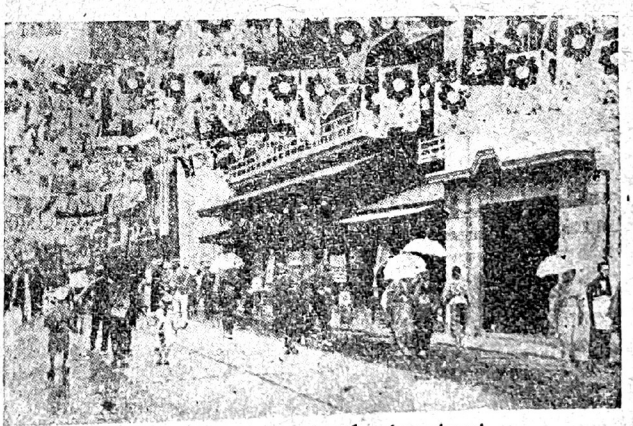
the endeavor Japan is making to supply manufactured goods and articles not only to the Far East but to the world. The energy and adaptability of the Japanese can be observed better in this great Japanese city than anywhere else in the Empire. The leading newspapers of Japan, which are the *Osaka Mainichi* and the *Osaka Asahi*, great rivals, each claim a circulation of over a million copies daily.

Osaka Castle (See "Castles.") is the principal objective point for overseas visitors. *Dōtombori* (Theater Street) and *Sennichimae* are the centers of the amusement quarter. Here are large theaters and movie shows, and the section is packed with restaurants, cafés, and bars. Of special interest is the *Bunraku-za*, which is the only place in Japan, and perhaps in the world, where marionette or puppet shows are given regularly. (See "Puppets.") *Shitennōji*, popularly *Tennōji*, a very ancient temple, was formerly visited for a sight of its aged 5-story pagoda, and its huge bronze bell, the largest hanging bell in the world, but the typhoon of 1935 played havoc with some of the temple structures —among them Shitennōji—which at this writing is being reconstructed.



Nakanoshima ("*Middle Island*") *

Nakanoshima ("Middle Island"), one of the beauty spots of the city, is the civic center. On it are the City Hall, Public Library, Central Post Office, the *Osaka Asahi* building, and many other large buildings. The island is two miles long, with rivers on each side. The artistic Naniwa Bridge, with its sitting stone lions at each end, crosses the upper end of the island, and at night the reflection on the clean, swift waters of the rivers of the electric lights of the bridges and those of the buildings along the banks, makes a stroll on the



Dotombori—the theater street

OSAKA

island delightful. *Naniwa* ("Rapid Waves") was the original name of Osaka.

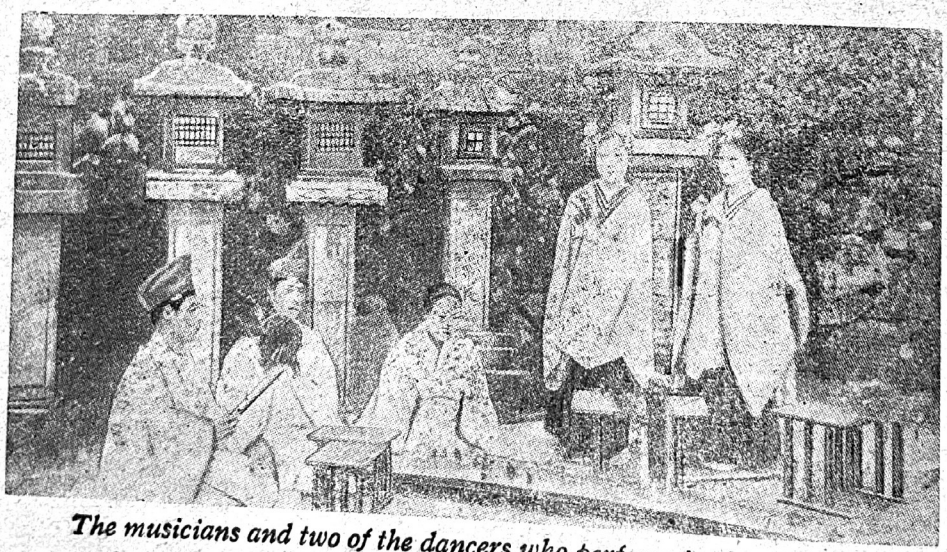
The greatest and most spectacular of the numerous festivals held in and about Osaka is that in connection with the *Temma Shrine*, on July 24th, lasting until the dawn of the 26th. This is a beautiful water festival worth going far to see. It is one of the most striking spectacles in Japan—which has no counterpart in any other city of the Empire—and is conducted today as it has been annually for over a thousand years. Geisha dances, patterned after the *Miyako Odori* of Kyoto, are given in April and May.

NARA (*"Level Land"*)

The first permanent Capital of Japan

If one has the time and the money—and the inclination—one may pass weeks of delight in placid old Nara and vicinity, just as one may in Kyoto.

Nara is situated in Yamato Province, in a district which will ever be associated with the ancient history of the Japanese, for in this province are buried the early Emperors, including *Jimmu Tennō*, who in 660 B.C. founded the long line of rulers of the present Imperial House, the oldest existing dynasty in the world. To the Japanese every mountain, hill, rock and waterway of Yamato has its legend or story connected with the dawn of the history of the nation, and the *Yamato Meguri*, or pilgrimage through Yamato, is one that every Japanese desires to make, and however sealed a book the mythical and ancient history of Japan may be to the foreign visitor, he cannot fail to be impressed by the evidences of the civilization of an ancient people and by the architectural remains and relics still found in Nara and its neighborhood.



The musicians and two of the dancers who perform in the Kagura, a sacred dance given at the Kasuga Shrine.

Nara became the first permanent capital of Japan in A.D. 710. For several centuries prior to that time the Imperial Court had no fixed capital, each ruler, upon his accession, changing the seat of government. Nara continued as the capital until 784. Later, in 794, Kyoto became the capital, an honor maintained for nearly 1,100 years.

Not only Nara itself but its whole neighborhood is of interest. Here was the cradle of the arts and crafts, literature, and recorded history of Japan, for here in the 8th century were compiled the first written histories of the nation.

NARA

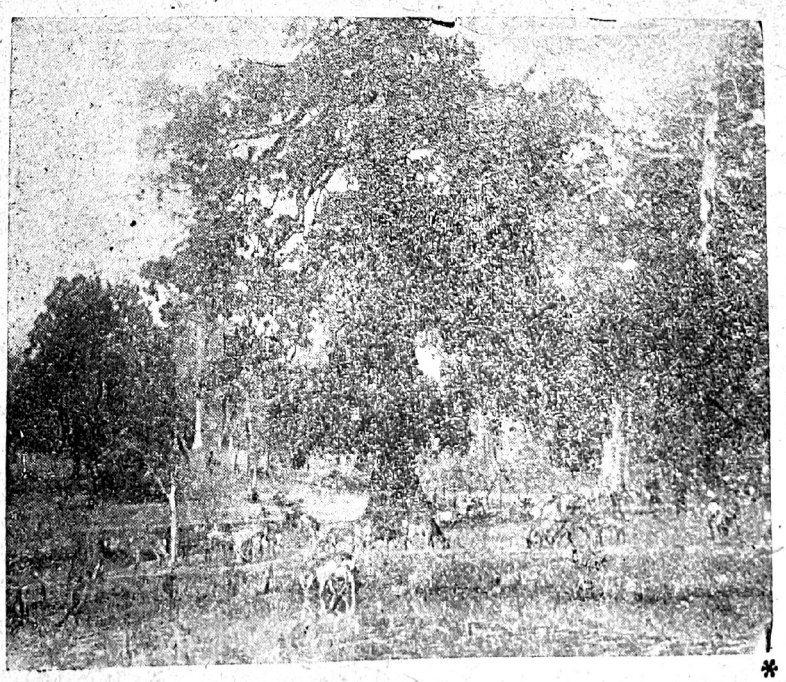
At the height of its glory Nara covered an extensive area, with palaces, temples, public buildings, and innumerable residences of noble and wealthy families. The temples were then immense religious establishments which during the prior 100 years had become exceedingly rich and influential. Fire destroyed many of the old Buddhist structures, and time has wrought ravages on ancient edifices, yet today there are many attractions for overseas visitors in and about Nara. The temples and shrines in the eastern part of the city remain practically as they were originally, and the city is the depository of some of the rarest treasures of olden times.

In the space available it is not possible to list the many places worth visiting but brief mention is made of places that should not be missed. When requested, the manager of the Nara Hotel will arrange itineraries, excursions, etc. for guests.

Everyone visits *Nara Park*, the largest in Japan (about 1,250 acres in area), a natural woodland park on a gentle hill-slope, often called "the Fontainebleau of Japan," in which among the superb trees roam some 800 tame deer, ever watchful for the cakes friendly visitors are wont to give them. Tradition links these deer with the *Kasuga Shrine*, which owns the park. It is related that *Take-mika-zuchi*, one of the four gods worshiped at Kasuga, came to Nara riding on a deer, afterward inducing the three other gods to come to the shrine. Because of this, deer, protected by the gods, have been kept by the shrine for many centuries.

In the park, the *Imperial Fine Arts Museum* should be visited to see its rich collection of wood sculptures, engraved gems, and the arts of the Nara Period. In the *Industrial Bazaar*, close by, local products are on sale. The *Kasuga Shrine* is approached along an avenue flanked by about 3,000 stone and metal lanterns, many beautified with growths of moss, which are lighted on the night of *Setsubun*, about February 3 (See "Setsubun."), presenting a fairy-like spectacle. They are also lighted for tourists upon payment of a stipulated sum (arranged through the Nara Hotel management). *Kasuga Shrine*, a Shintō shrine (under special protection of the government), was founded in A.D. 768. It ranks next to the sacred shrines at *Ise* and *Izumo*. Its four main shrines, painted bright red and hung with numerous lanterns, produce a striking effect against the evergreen background. Each is dedicated to a separate deity. Annual festival, March 13.

The *Tōdai-ji* ("Great Eastern Temple"), one of the Seven Great Temples of Nara, was founded in A.D. 752. Its *Big Bell*, weighing 48 tons, is among the five largest bells in Japan. (See "Temple Bells.") Beyond, the colossal bronze image of *Buddha* (erected in 747) is enshrined in the *Daibutsu-den* or "Hall of the Great Buddha." While surpassing the Kamakura *Daibutsu* in size,



*

it is artistically inferior to that image. It is said to weigh nearly 500 tons. On the right side (back) of the image is a pillar with a square hole in the lower end, through which visitors sometimes try to squeeze to benefit from the popular tradition: "Provided one can pass the narrow passage it will help him to enter Paradise." The most distinguished personage to squirm through the passage was the Prince of Wales, during his visit in 1922. The *Kombuin*, a small nunnery of the Jōdo sect, is frequently visited by women; its remarkable embroidery, garden, etc., and the hospitality of the nuns being the attractions.

Only mere mention can be made of *Hōryū-ji*, built over 1,300 years ago, the oldest existing Buddhist temple in Japan, some of its buildings probably the oldest wooden structures in the world. It contains priceless objects of the Japanese fine arts of the period of its construction.



Go-jū-no-Tō (Five-story Pagoda) at Hōryūji

Among the special *meibutsu* (See "Meibutsu.") of Nara are the *Nara-ningyō*, miniature carved wooden dolls and other figures, lacquer ware, and articles made from deer-horn.

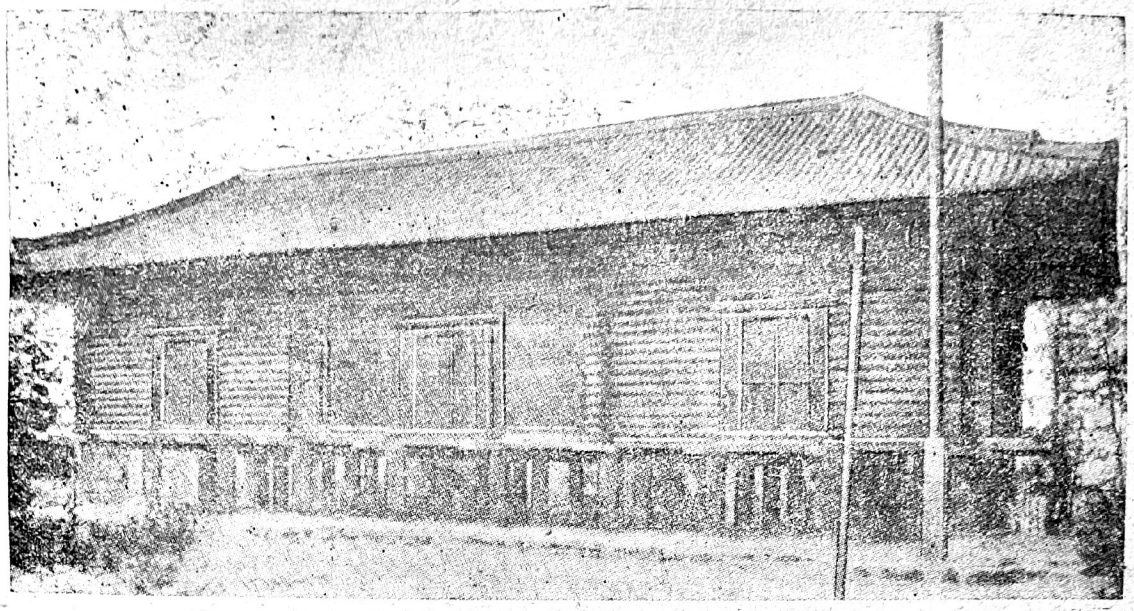
SHŌSŌIN—AT NARA

The *Shōsōin*, back of the *Daibutsu*, is an isolated building owned by the Imperial Household wherein are kept highly valued treasures of the 8th, 9th, and earlier centuries, which can be seen only when the building is opened for airing, usually during the first two weeks of November, but as it is feared that the recent annual airings may have caused deterioration of some of the irreplaceable treasures of the *Shōsōin*, the authorities contemplate making the intervals between airings longer. In olden days, the building was not opened for periods of 200 or 300 years for inspection of its treasures. Damage wrought by time has been repaired when possible, and facsimilies of some of the relics have been made and may be seen at the Imperial Museum, Ueno Park, Tokyo.

Only Japanese of high rank are admitted when the building is opened. Foreign visitors of recognized standing may apply for admittance from the Imperial Household through the ambassador or representative of their respective countries in Japan, and application should be made in October. Permits are issued only with great discrimination.

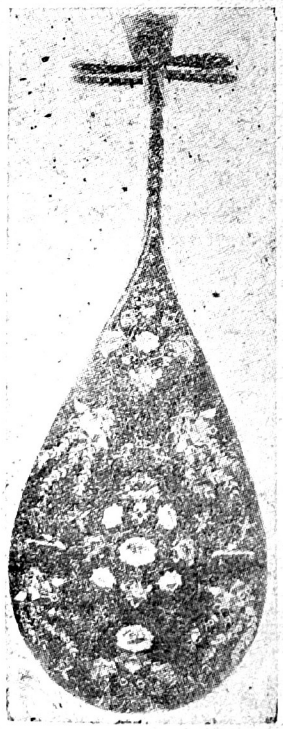
The building, really a large log-cabin, massive in appearance, its timbers dark-stained by the centuries, crossed and notched at the corners in log-cabin

SHŌSŌ-IN



style, is two stories in height—without windows—with a tiled roof. It is entered through two inswinging doors, the iron fitments and quaint locks on these doors being noteworthy. In dimensions, the structure is 108 ft. in length, 31 ft. in width, and measures 30 ft. from floor to roof ridge. Raised from the ground level it is supported by 40 large *hinoki* (cypress) tree trunks, each 9 ft. high, this space allowing a free circulation of air under the floors.

The year in which the marvelously preserved *Shōsōin* was built is not known exactly, but it is believed to be some time prior to the dedication ceremonies of the *Daibutsu* in A.D. 752. Certain it is that in A.D. 756, after the death of *Emperor Shōmu*, his consort, *Empress Kōmyō*, donated many of his personal belongings to the *Daibutsu*, these belongings being stored in the *Shōsōin*. This structure therefore has survived for almost 1,200 years, a record which distinguishes it as one of the oldest wooden buildings in Japan (certain of the *Hōryū Temple* structures only are about 150 years older), and so far as known it is one of the oldest wooden buildings in the world. It has withstood the ravages of the elements and of earthquakes, and while fire has many times damaged or destroyed nearby buildings, and desperate battles have been fought around its enclosure, the *Shōsōin* is still intact, its history constituting a record almost without parallel in the chronicles of the world.



Most of the precious relics are of the Nara period. While excavations have uncovered older objects of stone and metal there are few, if any, anywhere, made of wood or fabric that have remained in storage above ground in such good condition as those in the *Shōsōin*. The artistic merit of many of them has influenced the work of later day craftsmen. Many of the articles are exquisite and intricate in minute decoration and are so wonderfully pre-

served that the realization of their great age is hard to keep in mind, some of them being twelve centuries old, some much older.

The relics include, among other things, swords; many beautifully patterned wool rugs, the process of their manufacture being unknown; knives with embellished sheaths which, hung from the girdle, were for uses like our pocket-knives; many mirrors of about the time of the Sui and Tang dynasties, made on a bronze foundation, with polished faces. One despairs, in limited space, of writing about these invaluable treasures, every one of which merits description: the scores of masks of superior workmanship; the marvelous musical instruments, skilfully inlaid with mother-of-pearl, with gold and silver, in designs of human figures, animals, and birds; and the folding screens, incense burners, and incense wood, and medicines. There are weapons, spears and arrows, wonderfully wrought, pottery bowls, carpenters' tools, the forerunners of present day tools, and scores of other objects, some of them traceable to ancient Assyrian, Persian, Chinese, and Korean origins. Suffice it to say that, if visiting Japan in October and November, every effort should be made to secure admittance to the *Shōsōin* if the visitor is interested in seeing specimens of beautiful objects of ancient art.

KŌYA-SAN

Mt. Kōya (Plateau Mountain"), celebrated for the great Buddhist monastery situated on its dish-shaped summit, can be reached from Nara. The monastery was founded in A. D. 816 by the renowned Buddhist saint, *Kūkai*, better known by his posthumous name, *Kōbō-Daishi*, the great exponent of the *Shingon* doctrines of China, and the inventor of the Japanese syllabary known as *Hira-gaṅa*. Starting early from Nara, some of the temples and the cemetery (one of the oddest in the world) may be visited the same day—other temples the next morning.

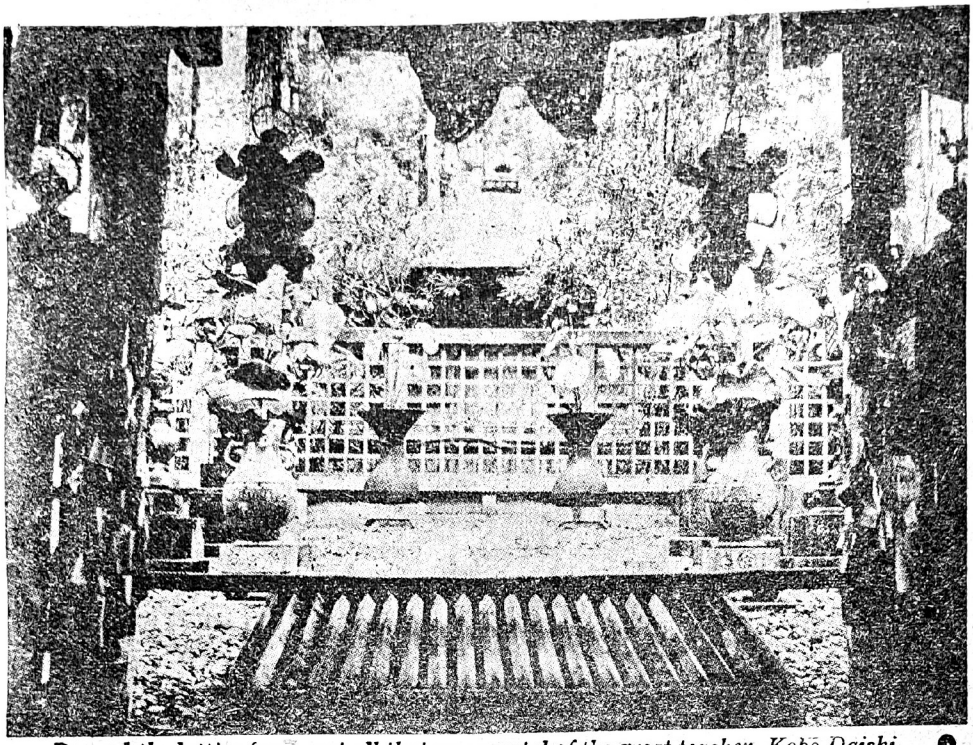
The Kōya-san precincts cover about twenty-four square miles. Although the majority of the edifices have been destroyed by fire, as also have many of those erected on their sites, about twenty-five important structures still remain, together with many of their treasures. In certain seasons the monastery presents a scene of great religious activity, over a million pilgrims annually visiting the sacred place, the headquarters of the Shingon sect in Japan. This trip is recommended to those who desire to make a memorable excursion to a unique religious community, away from beaten trails.

There is no hotel or inn at Kōya-san, visitors being accommodated at one of the monasteries, where only vegetable food is served, though guests who provide themselves with other food may cook it in the temple kitchen. Hot *sake* is served when requested. Fish, flesh, fowl, and eggs are forbidden items in the diet of the monks, though guests are free to eat whatever food they bring with them. There is no charge for accommodations, but, upon leaving, the visitor is expected to make an offering (wrapped in white paper) to the funds of the temple, equal in amount to what he would pay for lodging and meals at a firstclass inn; say ¥ 10 up a day. The early morning temple service should not be missed.

Enshrined in the main temple, *Seigan-ji*, is an image of the gifted *Kōbō-Daishi* (lit., "the Great Teacher Spreading Abroad the Law"). This temple was constructed by order of *Hideyoshi*, once the virtual ruler of Japan, who, to insure undisputed rights for his son, invited his nephew and adopted son, *Hidetsugu*, to commit *harakiri*, a sacrifice which was carried out in the temple apartment on the site of which is the present Willow Room. Among the pictures and precious objects in the *Miei-dō* ("Ancestral Hall") the outstanding one is the mandola called *Nehan-zō* or "Buddha Entering Nirvana," a masterpiece; also there is a highly valued picture of *Kōbō-Daishi*.

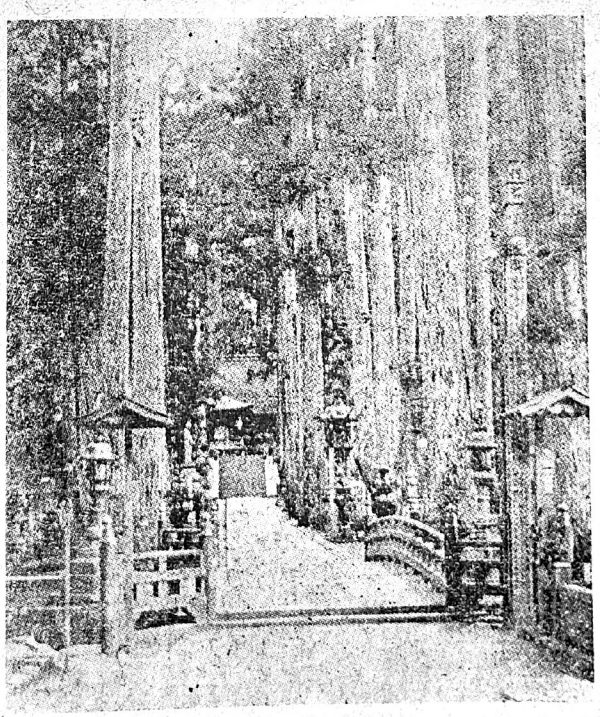
The Cemetery, extending for a mile and a half through a grove of noble trees to the *Tōrō-dō*, a building containing over 3,000 lanterns, gifts of devotees,

KŌYA-SAN



Beyond the lattice fence rest all that was mortal of the great teacher, Kobō Daishi, founder of the Shingon Sect of Buddhism in Japan. Born, 790; died, 840.

is the most unique burial ground in Japan. Here are tombs, pagodas, *sotoba*, columns, etc. of well-nigh every description, erected is memory or over the remains, or a portion of them, of some of the most celebrated men in Japan. At the entrance, just beyond the *Ichi-no-hashi* ("First Bridge"), is a replica of the famous *Nestorian Stone*, at Si-an, China, a gift from the late Hon. Mrs. E. A. Gordon, of Kyoto, a devout Buddhist scholar and writer. Near the end of the cemetery is the *Goma-dō*, an old temple containing a wooden image of *Kōbō-Daishi*. Close by is the *Gokusho*, the hall where offerings are presented to the mausoleum—the *Tōrō-dō* is just ahead. Near it is the *Kotsu-dō* ("Hall of bones") wherein are deposited bones of persons who desire that some part of their body, if only a finger-joint, should rest as near as possible to the remains of *Kōbō-Daishi*, and beyond is the *Gōbyo* (the mausoleum), occupying a high point on the hill, the burial place of the venerated priest—the most revered spot of the Shingon sect adherents in Japan—and for more than 1,100 years a lantern has been kept constantly lighted in front of the tomb.



A portion of the mile and a half avenue through the Cemetery, leading to the mausoleum of Kōbō Daishi.

Note: Announcement was recently made that an electric tram company would build a hotel, designed to accommodate overseas visitors, on Kōya-san.

KOBE ("*Sacred Households*")

Population (1935), 912,179.



Emblem or Crest of the City. This emblem symbolizes the consolidation of the old city of Hyogo and Kobe, its rapidly growing neighbor, into the municipality of Kobe—which took place in 1889.

Kobe, with its deep-water harbors, is the great seaport of Central Japan, and one of the principal trade ports of the country. It is a travel center, railway and steamer services radiating from it. The city proper, about eight miles long with an average width of about two miles, is packed in between the waterfront and the hills back of it, known as the Mt. Rokkō range. There are five principal railway stations in the city. Foreign visitors should purchase tickets to *Sannomiya*, the nearest station to the former Foreign Settlement, in which are the European hotels, banks, steamship and tourist agency offices, and the principal foreign and Japanese business houses.



A part of Kobe and its harbor *

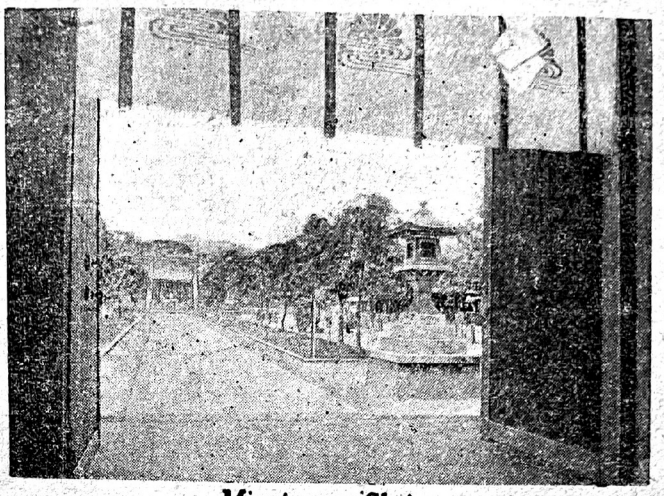
Kobe is noted for its comparatively dry climate and the purity of its air, and also for its beef—which comes from nearby provinces. At Nada, near Kobe, is produced the highest quality of *sake* in Japan.

An extensive view over the city and harbor, of the Inland Sea, Awaji Island, and distant mountains may be had from Suwayama Park, a popular park on the hill-side. Near the park entrance is the Butokuden (lit., "Military Virtue Hall"), a hall in which almost daily may be seen Japanese fencing, *ju-jutsu* or *judō*, and archery contests, usually of interest to overseas visitors. In Minatogawa Park is a street, known among foreigners as Theater Street, along which are theaters, moving-picture houses, restaurants and shops of many kinds. The hill back of the city is dotted with many foreign residences.

On Mayasan, one of Kobe's highest hills, is a very ancient temple dedicated to *Maya Fujin*, the mother of Buddha. It is easily reached by a cable (funicular) railway. The temple is visited annually by a constant stream of pilgrims, worshipers and sightseers. From its precincts there is a splendid panoramic view of land and sea—and a more extended view from the summit, not far beyond. The Nunobikino-taki waterfalls, in the foot hills back of Kobe, are usually visited by tourists. The *Me-daki* ("Female Fall") is 43 feet high, the *O-daki* ("Male Fall") is 82 feet high.

KOBE

Rokkō-san, a hill in the range back of Kobe, is accessible by motor car, bus, cable railway, and by a suspended overhead trolley (the "Ropeway"). The 18-hole course of the Kobe Golf Club is about a mile from the top of the hill road. The views from the breezy golf links are magnificent. In the vicinity are the villas and cottages of Kobe and Osaka residents, and the golf club has a house for its members. A surprising feature of this mountain is the forty-eight spring-fed ponds on its summit —some of them large ponds, where in summer swimming is enjoyed — and in winter, skating. The golf grounds are used for skiing.



Minatogawa Shrine *

Suma, Shioya, Maiko, Akashi, all easily accessible from Kobe, are towns and villages delightfully situated not far apart along the Inland Sea, with a range of timbered hills back of them. All of them have sand beaches on which are groves of aged, picturesque pine trees, those at Maiko being especially noteworthy. Many Kobe folk reside in these seaside resorts, mainly in Shioya, where there is a country club. A golf course is maintained at Maiko. Opposite these towns, across a narrow strait (Akashi Channel), is Awaji Island, associated with the mythological age of Japan.

Takarazuka, 1½ hours by rail or tram from Kobe, is noted for its Paradise Hall, where the Takarazuka Girls' Opera stage many highly spectacular revues and other phases of the drama.

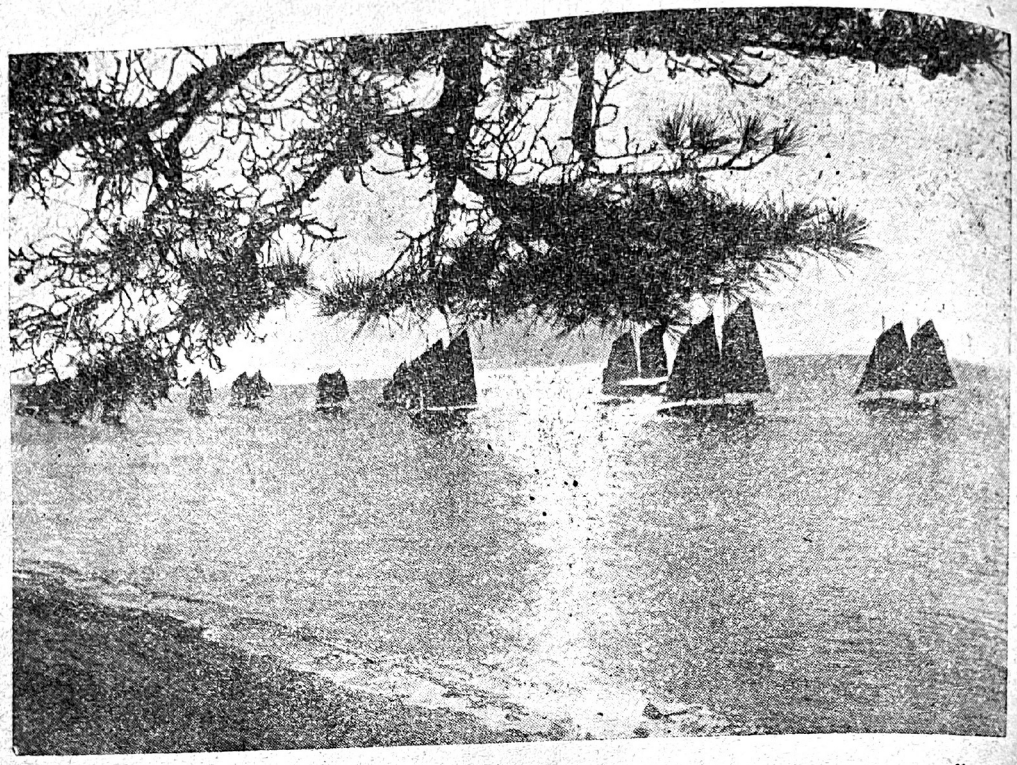
THE INLAND SEA

The Inland Sea is an extensive body of water south of, and between the main island, *Honshū*, and the islands *Shikoku* and *Kyūshū*. It is about 230 miles long, with a width of from four to forty miles. Japanese call the sea *Seto-Naikai* ("The sea within the channels"); by foreigners it has always been known as the Inland Sea or the Japanese Mediterranean, and world travelers qualified to judge have declared that it is "uudoubtedly the most beautiful body of water in the world."

The sea connects with the Pacific through *Naruto* and *Bungo Straits*, respectively on the east and west sides of *Shikoku Island*, and through *Shimonoseki Strait* with the Japan Sea. Through the first named straits the waters of the ocean and of the sea rush with the changing tides with force powerful enough to baffle small craft attempting to stem their currents. The *Naruto Strait* is famous for its great whirlpools and strong eddies, a sight which attracts many visitors yearly, especially at the time of the spring ebb-tides.

The Sea is dotted with about 750 islands of all sizes and shapes, from small islands to those of considerable size and height—and all that can be utilized are inhabited by a half-fishing, half-farming population, sturdy folk who from ancient days have been known for their skill as navigators and for their adventurous spirit as seafarers. From these islands, towns, and villages along the Inland Sea are recruited many young men for the Navy. The Sea, usually calm and safe, affords the most direct route from Kobe to Nagasaki and Shanghai.

THE INLAND SEA



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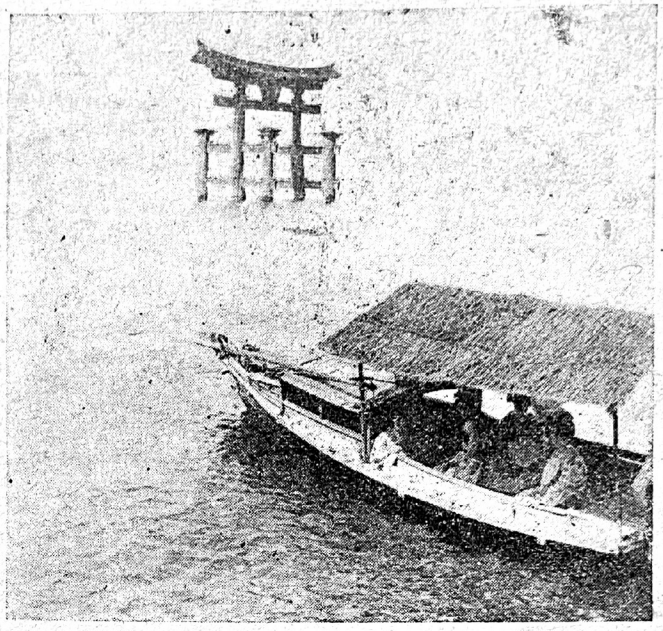
We have made several trips through the Sea: when en route from Kobe to Nagasaki, when visiting Beppu, and when journeying to Miyajima, and of them all the real beauty of the Inland Sea is best seen during the Miyajima trip, where the route is through the great archipelago which extends along the north shore from *Tomo* to *Miyajima*, a scenic trip of about 85 miles—and on which one often wonders how the steamer is to navigate without trouble past islands dead ahead, and where, through the swift Ondo channel, there is just room enough for the steamer to pass—a channel so narrow that passengers may glimpse some of the intimacies of life in the houses on shore. When making this trip we perfer to go by rail from Kobe to Tomo, via Fukuyama, for the reason that the steamers in this service leave Kobe in the evening, stopping at many intermediate ports, the frequent blasts from their whistles banishing sleep. They arrive at Tomo at about 6:30 a.m. At Tomo, the Tokiwa-kan inn is accustomed to cater to foreigners.

On the route taken by the Shanghai express steamers, trans-Pacific and European liners, the most interesting moments are those while the ship is being navigated through the *Kurushima Channel*, through which there are two navigable passages; the east, the narrowest, is two and a half cables wide (about 1500 ft.), the west is five cables wide (over half a mile). So swiftly does the tide race through these passages that vessels breasting it without sufficient power or speed have been turned right around.

But no matter which route is taken, or how often one traverses the Sea, trips on it live long in memory: the continuous changes of scenery, the effects of light and shadow on land and sea and sky, the fleets of fishing boats and sailing craft, and the invigorating air, leave impressions not soon forgotten. Changeableness is the special characteristic of the scenery. Each season, each hour of the day, produces some pleasing change—in the hue of the islands and the water, in the diversity of the formations of the islands, in the superb sunsets and their afterglow—all wonderfully beautiful—and in full moonlight the effect is as though one had entered another world.

MIYAJIMA

Miyajima (pron., Me-yah-jee-mah) — *Miya* (shrine), *jima* (island), lit., "Shrine Island," is also called *Itsukushima* ("Beautiful Island"). It is one of the "Scenic Trio of Japan" (*Matsushima* and *Amanohashidate* are the other two).



The famed torii *

This sacred island, considered one of the most beautiful shrine sites in Japan, at the western end of the Inland Sea, is widely known for its distinctive three-sided shrine built out over the sea, for its scenery, and especially for its quaint red *torii* in the sea, in front of the shrine, the most famous of the gateways which stand in front of every *Shintō* shrine in Japan. Founded in A. D. 592, the shrine was built in a spot most affected by the tides—and at high tide it appears to float upon the water—an illusion that is most realistic when the tide is coming in. Miyajima is also famous for its wine-red maples, and from late October to late November, when the foliage is at the height of its beauty, many people visit the island to view this splendid sight—and in April and May, throngs visit the island to view the cherry blossoms.



* *A Shrine dancer*

Tame deer wander about, like those at Nara, ever alert for cakes. Considered as sacred, no one is allowed to kill them. Their presence is the reason for the prohibition of dogs, motor cars, rickshas, and heavy traffic on the island—however, tourists with dogs may, by police permit, keep them at the hotel.

An ancient religious rule which, according to tradition, was observed for more than 1000 years, up to the time of the Restoration (1868), forbade the occurence of births and deaths on the sacred island, but Nature sometimes ruled otherwise and when her edicts prevailed it was usual in the event of an unexpected birth to send the mother and child away to the mainland for 30 days, a custom

no longer in force. The dead are never buried on the island, the bodies being sent for burial to Ōno, on the opposite shore, where the family and chief mourners also remain for 50 days, for ceremonial purification.

The shrine cherishes many treasures; magnificently decorated *sutras* (sacred scriptures), masks, armour, swords, and other objects. In its museum are exhibited masks and costumes used in the dances, armour and swords of noted warriors, pictures, ancient images, etc. A Shintō dragon dance, originally performed in India or China, as part of a religious ceremony, so old that no one today can tell its story or its meaning, and forgotten in the countries where it originated, can only be seen at Miyajima. It is a weird, unforgettable performance, for which an offering (50 *sen* up) is made to the shrine.

There are many bronze and stone lanterns in the inner shrine, in the galleries, along the eaves of the structures, and in the shrine precincts. These are divided into six sections, each with 108 lanterns. For ¥ 2 any desired section will be lighted. For an offering of ¥ 12 all the lanterns will be lighted—a memorable spectacle when viewed from a boat offshore at full tide on a moonless night.

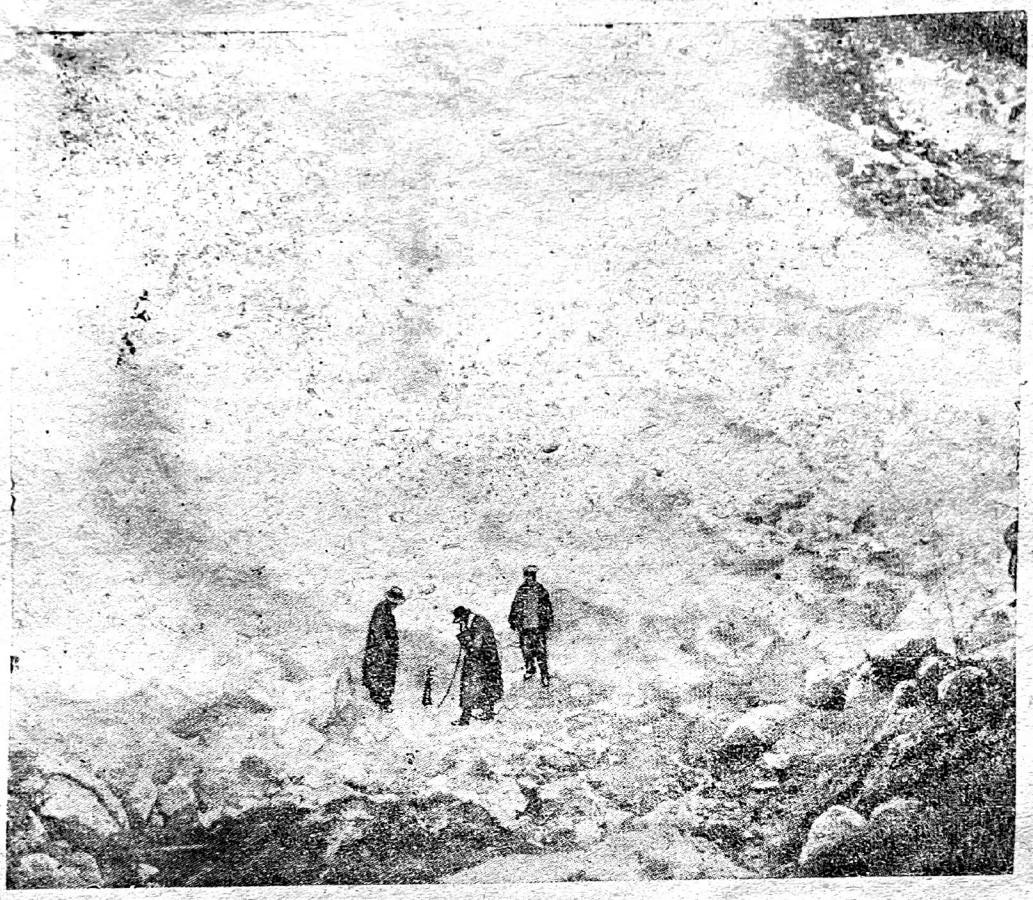


Rice ladles in the Senjōkaku *

The present huge camphor wood *torii* differs from the usual *torii* in the form of its side supports. This singular *torii* is the best known feature of Miyajima as it has been depicted in every conceivable way in pictures, on post-cards, in lacquer, porcelain, metal and wood.

The time-stained building on an eminence left of the shrine, the Senjōkaku ("The Hall of the Thousand Mats") would really contain about 450 mats of ordinary size. It is dedicated to *Hideyoshi*, who built the structure, it is said, out of the wood of a single camphor tree, as a thank-offering after his Korean campaign, end of the 16th century. Within it are thousands of wooden rice ladles of all shapes and sizes, each inscribed with the name of the donor, hung on pillars to the ceiling. This peculiar offering originated among the soldiers who were quartered there in 1894 while awaiting transportation to China at the time of the Sino-Japanese war. They made a play on the word *meshi-toru*, which means "taking up rice," and also "conquer" (China) and, whittling out rice ladles, placed them on the pillars with a prayer to the gods for victory and a safe return. A paddle, given in return for an offering of from 5 *sen* up to ¥ 100 or more, according to the size of the paddle, with the recipient's name inscribed, is hung free of charge. All the souvenir shops sell paddles which, stamped with the proper postage, may be sent through the mails.

UNZEN (*On-sen—"Hot Springs"*)



Scientists "listening in" at an Unzen solfatara

The number of European hotels and Japanese inns at Unzen is a measure of its popularity. In summer it is a favorite resort for foreigners from Shanghai, Hongkong, and other cities in China, who seek the natural curative powers of its hot sulphur springs in an impulse similar to that which induces health seekers to flock to the European spas, but apart from the springs Unzen is an attractive summer resort. The water of the springs is taken internally, and is used for baths, spraying, inhalation, etc. The springs were discovered in 1661.

Unzen is situated about 21 miles in an air line east of Nagasaki, and is accessible by boat from that city, via Mogi, to Obama, or, by rail to Obama from Nagasaki and northern points. From Obama the bus ride discloses successive panoramic views of mountains and sea.

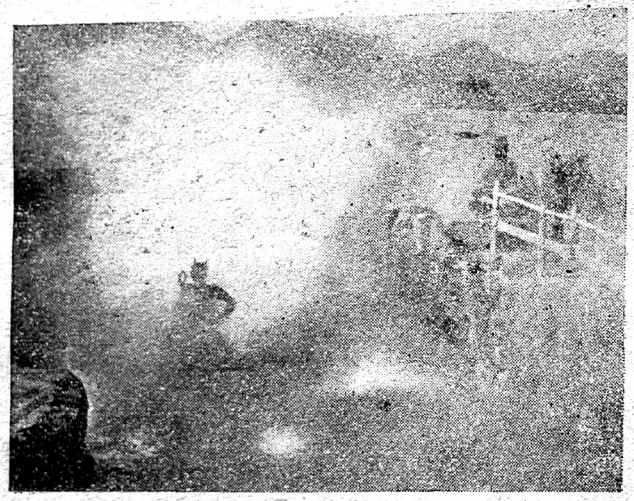
The large spring area presents a weird spectacle with its mounds and beds of the sinter deposited by hot springs ages ago. In the principal sulphur area there are bubbling, hissing springs with huge clouds and banks of steam rising from them, sometimes as high as 150 feet, into the air. These slowly ascending white masses against the background of the dark green foliage of the trees are arresting sights. On the side of the foot-paths through this area are boiling springs and steam vents, and from even the smallest vent the steam is too hot for the hand to bear.

UNZEN

A public 9-hole golf course is maintained, and tennis is available.

Unzen is situated in the middle of the Shimabara Peninsula, a peninsula of deep interest in connection with the history of Christianity in Japan during the 17th century. The prohibition of Christianity in 1612 was due to the over-zealous acts of the Jesuit, Dominican, and Franciscan missionaires. Frequent were the quarrels between these religious orders. The principal cause of the prohibition, however, were the intrigues of these missionaires with the Court at Kyoto, and with the feudal nobility in the effort to strengthen the influence of their orders, and to gain ascendency of their respective orders over those of other denominations—all of which changed the attitude of the ruling powers toward them, and they were compelled to leave Japan. Thereafter vigorous methods were pursued in order to stamp out Christianity in Japan—methods so rigorously used that in 1637 Kyūshū's 20,000 Catholics rose in revolt against the relentless persecutions they suffered. This revolt is known as the Shimabara insurrection—which ended in 1638 with the massacre of the Christians at Arima, in the southern part of the peninsula, the majority of them being affiliated with the Jesuits.

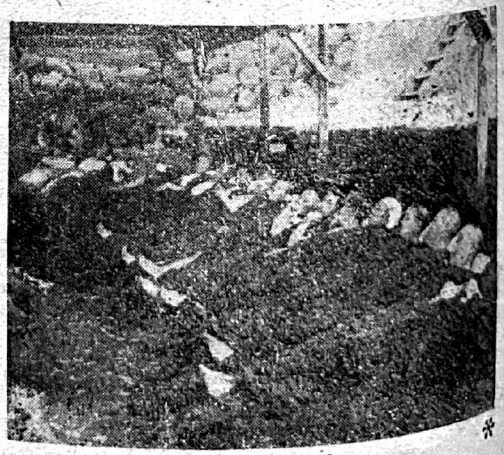
BEPPU *(Hot Spring City)*



* *One of the Jigoku ("Hells")*

Since mythological days Beppu, at the west end of the Inland Sea, has been known for its subterranean hot streams, for the efficacy of the water in certain ailments, for its famous hot-sand baths, for its *jigoku* ("hells"), and other attractions. The name, Beppu, broadly covers the district—a unique region with many hot springs, pools and ponds which steam, bubble, and boil. There is an abundance of natural hot water almost everywhere: in many homes, at numerous public baths, in the schools, police stations, prisons, at the railway station, and in all the 300 hotels and inns in Beppu.

Some of the Round-the-World Cruises make Beppu their first port of call in Japan. The town authorities estimate that more than two million people visit the springs yearly, among them many foreigners from the Asian mainland.



* *The sand bath*

The *sand baths* on the beach are special features of Beppu. In tents or underneath awnings, bathers, thinly clad, plant themselves in the moist, hot sand and steam by the hour, only the head, and sometimes the feet, being exposed. It is declared that some of the cures effected

by this treatment have been marvelous. These baths are available from April to September, others, nearby, from February to October.

The Jigoku or "Hells" are solfatara, or vents, from which hot water, steam or mud boil out, often ejecting the discharge more than a foot in height. In the mud *jigoku* the mud boils, bubbles, and pops out to a height of several inches and, falling back, makes rings on the surface. There are ten or more *jigoku* in the district. In color, they are respectively bluish-green, vermilion, and gray. Eggs may be boiled in a few minutes in the water *jigoku*, a pole, line, and basket being the necessary equipment.



Hard or soft boiled?

There are rest-houses and tea-houses at these boiling pools and ponds, and at the vermilion *Chinoike-jigoku* ("Hell-of-Blood Pond") mud baths are available in a modern building, and at this *jigoku*, and others, the deposits are used for dyeing towels, bathing suits, and other cotton articles, sold as souvenirs. At the *Hachiman-jigoku* ("War-god Hell") some of its steam is utilized for cooking by the thrifty folk of the place by means of a section of cement pipe thrust into the boiling gray mass. Hot springs are plentiful at *Kan-nawa*, and in many of the houses and on the street in front of some of the houses, brick and cement ovens, about 15 inches in diameter (Nature's fireless cookers) are built to utilize the steam in cooking. This is done also at *Myōban*.

Visitors pressed for time usually hire motor cars for a quick trip to these *jigoku*, following the advice of the hotel manager as to their itinerary. Golf is available, the Beppu Golf Club maintaining a 9-hole course. Our party found the Kamenoi Hotel a comfortable hostel in which to stay.

NAGASAKI *("Long Cape")*

Nagasaki, on the west coast of Kyūshū Island, one of the important seaports of Japan, is the oldest open port of the Empire. For nearly 300 years, until 1859, it was the only port in secluded Japan that foreigners were permitted to enter—and through it gradually filtered western science, particularly medical and botanical, and practical gunnery, as well as a knowledge of western inventions. In the 16th century native Christians migrated to Nagasaki in considerable numbers. With the prohibition of Christianity in 1612, the Portuguese and Spaniards, who were regarded as Roman Catholic propagandists and suspected of political designs, were expelled, leaving only the Dutch and Chinese to trade, under strict regulations, at Nagasaki. The Dutch (Protestants), in limited numbers, were restricted in their residence to Deshima, a small reclaimed island, now a part of the city proper.

The port is well situated at the head of Nagasaki Bay, a narrow land-locked inlet about two and a half miles long. Its deep harbor, one of the best and safest in Japan, is well sheltered by the encircling hills. Several steamer

NAGASAKI

lines, providing passenger service, connect Nagasaki with Asian, European, Australian, and American ports, but the importance of Nagasaki, once a great coaling station, has diminished since oil has been substituted for coal on many steamship lines. Nagasaki, however, has important ship-building plants; battleships and large tonnage ocean-going steamers of the class engaged in trans-Pacific service being constructed there.



A street of small shops in Nagasaki

The city has long been known for its tortoise-shell ware, porcelain, embroidery, wares made of imported wood, and lately miniature ancient vessels, copies of the craft specially permitted to sail abroad for trade during the Tokugawa régime.

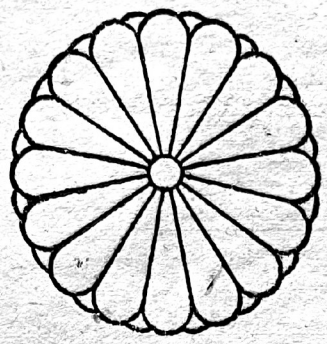
Nagasaki has three annual fêtes. The *Suwa Shrine Festival*, a spectacular religious festival which is observed in practically the same way as in the ancient past, is usually held on the 7th, 8th, and 9th of October. Great preparations are made for this festival. Flags and lanterns decorate all parts of the shrine; stands for spectators are built along the route. On the first day the fête begins with solemn rites at the shrine, then the spirits of the tutelar deities of Suwa are invited to enter the large, heavy palanquins, or portable shrines, which, carried by a hundred or more strong men, are rushed down the 196 shrine steps at breakneck speed, amid scenes of the wildest excitement, thence to a temporary shrine, where they remain, worshiped by the populace until the third day, when they are returned in similar manner on a dead run up the steps, the spectators in an uproar of religious zeal. This festival, the most unique of its kind in Japan, is most picturesque and well worth seeing.

The *Bon-matsuri* or "Festival of the Dead," or "All Soul's Day," more commonly called the "Feast of Lanterns" by foreigners, is celebrated from July 13 to 15, when it is believed that the spirits of the dead visit their earthly homes. On the graves in the city are placed lanterns, which are lighted at dusk to aid the spirits in finding the way, and as the hills, rising amphitheater-like from the harbor, are strewn with graveyards, the city at this time appears like a vast light-sprinkled bowl. On the third night large strawboats, on which are placed lighted lanterns and offerings of various edibles, are launched on the bay in the belief that the spirits embark on them to return to the celestial world. Despite its spectacular features this festival is always observed with great solemnity.

The *Kite-flying Festival* (*Hata-age*, lit., "Flag Fly") is held six times during the month of April. The endeavor of the participants is to cut the string of their neighbors' kites by friction, each string near the kite being coated with ground glass or emery powder, or having sharpened wires attached. Competition and excitement are keen among the kiteflyers. The loss to some of the contestants is sometimes in excess of ¥100 a day if the strings of their kites are cut, for the severed kite becomes the property of the first person who catches it. The kites are four-sided, and of various sizes. At one festival a kite 11 feet in diameter was flown. Usually they are painted similar to flags; some are painted with figures of fish.

The Fish Market is said to rank as one of the three in the world which show the greatest variety of fish. It affords an interesting sight in the early hours of the morning.

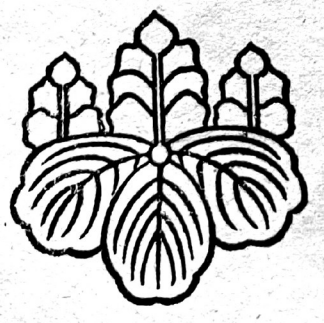
THE IMPERIAL CREST—THE CHRYSANTHEMUM



The Single of Double Sixteen-Petaled Chrysanthemum, and the crest of the Paulownia (called *Go-shichi-no-kiri*—5-7 blossoms), are used exclusively by the Japanese Imperial Family.

Exceptions were made at the time of the Meiji Restoration (1868) in the case of the ancient Ise Shrines, the Hachiman, Kami- and Shimo-Gamo Shrines, and the Senyuji Temple, of Kyoto, which were permitted to use the Imperial Crest on their curtains and lanterns. Later the great national and government shrines and the official and public buildings of all prefectures were allowed to show the Imperial Crest on their facades.

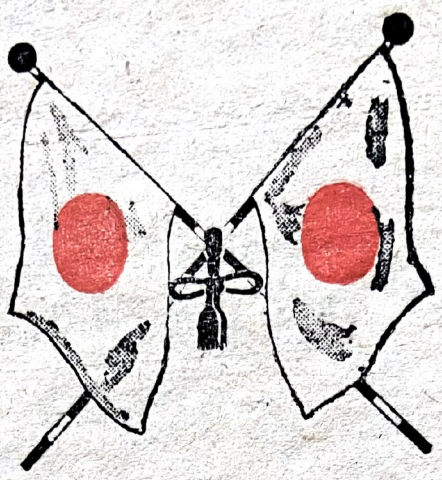
It is not known when these crests were adopted by the Imperial family, but in ancient times, in both Japan and China, the emperors and ex-emperors had such crests embroidered on their robes, or woven into the material. Many versions are given as to the origin of the 16-petaled golden chrysanthemum crest. One of the most interesting is that in mythological days the Japanese worshiped the sun, in deference partly to their ancestress, *Amaterasu-Ō-Mikami*, the Sun-Goddess, and in veneration of the sun itself, which, for them, symbolized the highest of all things, and they adopted it as the emblem of their Emperor, the highest of all humans—and, in conformity with their superstition that eight is a lucky number, they designed a sun with twice eight, or sixteen, rays—an insignia which has been used for several centuries by the Imperial family. The story further stresses the Chinese philosophy of the chrysanthemum and the magic the liquid in its stem is supposed to hold for life eternal, a belief which coincides with that of the Japanese with regard to the eternal life of their Emperors, and while no one can tell exactly how it happened, the emblem of the sun with its sixteen rays became merged into the sixteen petaled Imperial chrysanthemum. In ancient days both the Chinese and Japanese were said to share in the belief of the miraculous powers of the chrysanthemum. A Chinese fairy tale connects the flower with fairy land, and there is a certain legend to the effect that anyone who drank water from a stream containing drops of dew from the flower would enjoy longevity. The literature and poetry of the Chinese and Japanese abound with references to the chrysanthemum, which was regarded as a most auspicious plant.



Another version of the origin of the crest is that ex-Emperor Toba (reigned 1107–23, d. 1156) once forged several swords. On the hand end of the blades he sunk a die incised with the 16-petaled chrysanthemum, instead of his usual seal. These swords are now very rare and consequently highly prized and priced.

The paulownia, another plant of felicity, was also a favorite motif which was woven into the drapery for Imperial use. For a long time the crest of the Empresses of Japan has been three leaves and blossoms of the *Paulowina imperialis.*

NATIONAL HOLIDAYS



Government and public offices, custom-houses, educational institutions, and many large and small business houses close on the following national holidays:

Jan. 1. Jan. 3.	*Shihō-hai* *Genshi-sai*	.....New Year Holidays.
Feb. 11.	*Kigen-setsu*	.....Accession of Jimmu-Tennō (660 B. C.).
Mar. 20 or 21	*Shunki-kōrei-sai*	.....Spring Equinox Festival.
Apr. 3.	*Jimmu-Tennō-sai*	.....Anniversary of death of Jimmu-Tennō.
Apr. 29.	*Tenchō-setsu*	.....Emperor's Birthday.
Sept. 23 or 24	*Shunki-kōrei-sai*	.....Autumn Equinox Festival.
Oct. 17.	*Kanname-sai*	.....Harvest Thanksgiving to the Deities of Ise.
Nov. 3.	*Meiji-setsu*	.....Birthday of Meiji-Tennō.
Nov. 23.	*Niiname-sai*	.....Harvest Festival of the Imperial House.
Dec. 25.	*Taishō-Tennō-sai*	...Anniversary of the death of Taisho-Tennō.

(*Tennō* means Emperor).

Besides these, the Empress's Birthday (March 6) is generally observed as a holiday in girls' schools and by ladies' associations of various kinds.

Of these, the most important are *Kigen-setsu*, *Meiji-setsu*, *Tencho-setsu*, and the New Year holidays.

Kigen-setsu, regarded as the National Foundation Day, perpetuates the accession to the Throne of *Jimmu Tennō*, the first Emperor of Japan, and therefore commemorates the foundation of the Imperial Dynasty and the beginning of the Japanese nation.

Meiji-setsu, honoring the memory of Emperor Meiji, is one of the most significant occasions celebrated by the Japanese. During the 45 years of his reign, Emperor Meiji led the Japanese people through the most critical and decisive years of their history—which marks him as one of the great empire-builders of the world. The reconstruction of Japan is based on five articles of the Imperial oath, the first of which is as follows; "We will summon councils and rule the Nation in accordance with public opinion"—and on this article was founded the whole structure of representative government in Japan.

NATIONAL HOLIDAYS

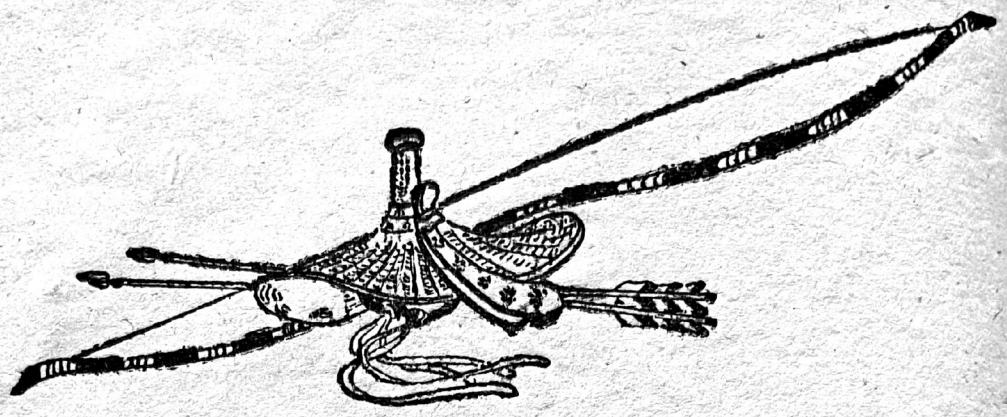
Shunki-kōrei-sai, the national holiday for the worship of Imperial ancestors, is one of the most important Court functions. It is observed in *Higan*, equinox week, which is a colorful week in the life of the Japanese. *Higan* services for the worship of ancestors have been held throughout the country ever since the introduction of Buddhism. *Higan* means "Yonder Shore," referring to the celestial world from which the dead return on *Kōrei-sai* to be met and welcomed by their descendants with special delicacies as a part of their homage—and by the Court with products of the land and sea. It is a time when cemeteries and temples are crowded with visitors, when family graveyards are cleaned, and fresh flowers and incense are offered to ancestors.

Kōrei-sai is observed at the Imperial Court at the spring and autumn equinoxes as the memorial service for all past Emperors, Empresses, and other members of the Imperial Family. Homage is paid by the Emperor, garbed in ceremonial court costume, before the three sanctuaries of the castle. These are the *Kashiko-dokoro* (the Awesome or Sacred Place), a simple Shintō shrine of plain wood, wherein is a replica of the Eight-pointedmirror enshrined at Ise, one of the Imperial Regalia of Japan; the *Korei-den* or Imperial Spirits' Hall, and the *Shin-den*, or shrine of the gods of heaven and earth—of which the *Kashiko-dokoro* is the most sacred sanctuary, being the center of worship of the Emperor and the Imperial Family. See "Ise Shrines" for drawing of the Eight-pointed mirror.

The *Kanname-sai*, as well as the elaborate ceremonial held at the *Kōrei-den* of the Imperial Castle, is always a special ceremonial held at the Grand Shrine at Ise, in the presence of an embassy of high officials dispatched for the purpose. This festival is said to mark the beginning of the harvest season; the *Niiname-sai* its close.

Niiname-sai (lit., "tasting the new rice"), the Japanese Thanksgiving Day of Gratitude for an abundant rice harvest, corresponds in spirit in some respects with thanksgiving festivals held abroad. It is the occasion for the Emperor to partake of the newly-harvested rice, and also to offer a portion to the gods at the *Shin-den*. Imperial messengers are sent to the Ise and other Imperial Shrines, as they are on other holidays and on special occasions. These thanksgiving ceremonies are intended to express the nation's gratitude to the deities who have given the harvest, and to return to them the harvest's first fruits.

DECISIVE BATTLES



In the history of Japan certain civil conflicts, and battles and sea fights with foreign nations, were decisive events in uniting the nation. These mark the progressive steps in Japan's rise toward a world power. Despite the general belief, Japan is not an aggressive fighting nation, but is a consistent and strong exponent of preparedness—otherwise Japan might not have risen to its position today in the family of nations. The attempts made to invade and to conquer Japan have always been frustrated. Japan has never been invaded or defeated in war. While it is well known that her war with China (1894–95) was with an opponent inferior in organization, morale, and equipment, her war with Russia (1904–05) was with a large, powerful nation which, though fighting far from its home base, had equipped its armies and fleets with modern ordnance, as the sea fight of the Japan Sea, the siege of Port Arthur and other battles disclosed.

* * * * *

Mongolian Invasion. In 1281 an immense flotilla, sent by Kublai Khan, the Emperor of China, to invade Japan was repulsed by the army, with the help of a "divinely sent" hurricane (typhoon), which sunk most of the fleet off Kyūshū Island. It is impossible to envisage what the result would have been had the army conveyed by the flotilla effected a landing in large numbers—those who did effect a landing were marooned on shore and were annihilated.

* * * * *

Battle of Seki-ga-hara (A.D. 1600) **fought in Gifu Prefecture.** From the 11th to the 17th centuries civil warfare prevailed, more or less, throughout the land. There was little central authority, and ambitious and able chieftains endeavored to carve out territory for themselves or to incorporate into their own domain that of neighboring territory. This state of affairs culminated in the battle of Seki-ga-hara ("Barrier Plain"), the most decisive battle of the civil wars of Japan, which was won by Tokugawa Ieyasu with a force of some 75,000 opposed to an army of about 80,000, and which established Ieyasu's rule and ended the many minor feudal wars. From 1600 until the Restoration in 1868,

DECISIVE BATTLES

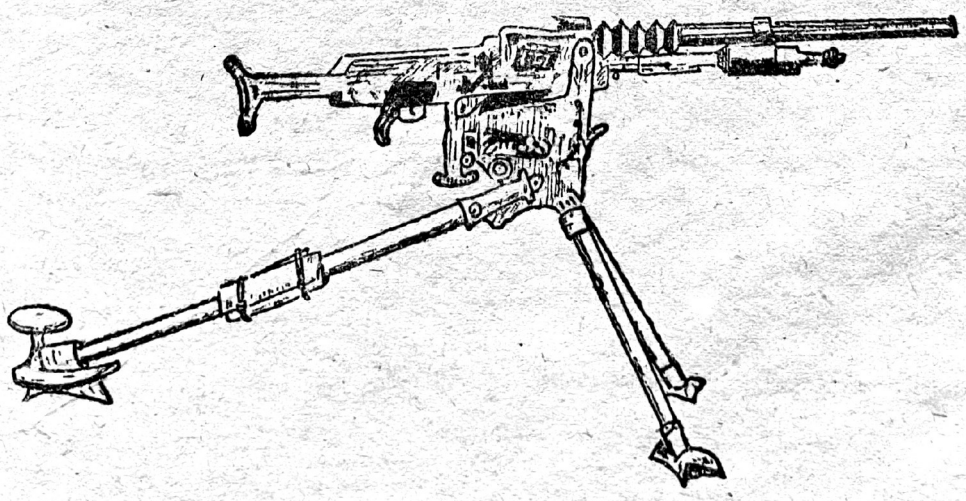
Japan was free from strife, and under the Tokugawa régime enjoyed a period of tranquility during all that time—a period when the arts and crafts of the Japanese were developed to a degree theretofore unknown.

* * * * *

The Battle of the Japan Sea, fought in the Straits of Tushima, between Korea and Japan, on May 27, 1905, is regarded as the turning point in the Russo-Japanese war. Hector C. Bywater, the noted British authority on naval affairs, writes that "Tsushima stands unique as the most decisive naval action in history." This battle led to the complete destruction of the Russian Baltic Fleet, consisting of more than 20 vessels of various types. Not a single major ship won through, and all save three of the auxillary craft were sunk, captured or driven into neutral ports. It can only be imagined what the outcome would have been had the Russians won, with Imperial Russia in control of the seas surrounding Japan, and with the expeditionary forces on the Asian mainland isolated. The genius of the late Admiral Togo, commander of the Japanese Fleet, made this victory over the Russian Armada possible, and his memory will ever be revered by the Japanese nation. Just before engaging in the battle, he flew his famous signal: "The salvation or the fall of the Empire depends upon the result of this engagement; do your utmost, every one of you."

* * * * *

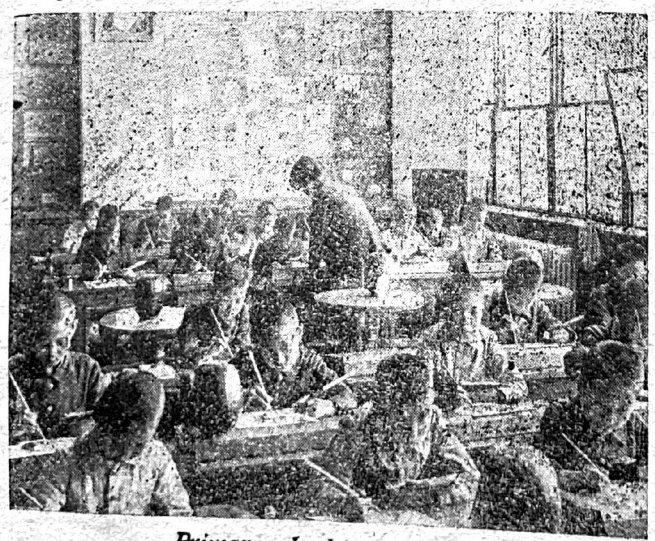
The Battle of Mukden was the decisive battle of the Russo-Japanese war. The Russian force consisted of three armies of 150,000 men each, the Japanese of 500,000 men in four armies. After a fiercely contested battle of 14 days duration, the Russians were defeated, the Japanese army entering Mukden on March 10, 1905. The war dragged on for awhile, peace being finally secured by the Treaty of Portsmouth (U.S.A.), signed by both parties on August 29, 1905. Since that time there has been no question about the position of Japan as a world power.



EDUCATION

The standard of education in Japan is high; its universities, colleges, schools and school system have impressed competent foreign investigators. Every Japanese child goes to school, and for more than two decades Japanese children have been compelled to spend at least six years at school, beginning when 7 years of age, which corresponds to 6 years old abroad. It is no exaggeration to say that there has been no illiteracy in Japan for a generation. The Japanese value education above anything else that can be acquired, and heroic sacrifices are often made by parents and relatives to give the children of the family at least a middle school education. Formerly, if a young man's purpose was to enter "big business," it was obligatory for him to have a university education, as banks and large corporations, especially the government departments, gave preference to university graduates, particularly to those of the Tokyo Imperial University for government positions and to those of certain other universities for financial and commercial businesses, irrespective of their qualifications—but of late years, after a statistical investigation was made among employees of banks and large companies, and it was found that the larger proportion of department heads were men who had risen to their posts with no more than a primary school education, this preferential choice was dropped, and an equal chance is now given to all classes of young men. Another factor which puts university graduates out of favor with banking and corporation executives is Marxism, which prior to the so-called Manchurian incident, more or less influenced these graduates, and which to some extent now affects them. Certain universities have become known as centers of both radical and reactionary elements and are continually under the surveillance of the police.

The Japanese system of education for boys spans 17 years; six years of primary school, five years of middle school, three years of high school, and three years of university; for girls, six years in the primary, five years in high school, and three or four years in college, totaling 15 years. The number of school days in the year are half again as many as in the United States. Summer vacations vary from one month for primary school children to two months for university students. This extensive system is made necessary by the fact that Japanese children are expected to learn Chinese as well as Japanese subjects, and English is compulsory in middle schools, i.e., beginning with the 7th year of school. French, German, and other languages are optional in the universities. The scope of subjects studied is amazing.



Primary school painting class. Daruma are the models.

Much of the first three years at school is spent in

learning to read and write Japanese. During the next three years, which for many is the closing period of school education, children are introduced to their own Empire, through geography, literature, and history lessons, and by school excursions. Science and mathematics are also studied. Drawing and painting are included in primary school courses. It is common to meet large classes out sketching, equipped with portfolios, crayons, paint boxes and brushes, and other paraphernalia, adequate enough for an advanced artist—and many of the sketches made by these youngsters are admirable. Tuition fees range from 30 *sen* to 2 *yen* a month. School books are not furnished free of cost but are sold very cheap. A notable and pleasing feature of Japanese school life is the respect and esteem in which teachers are held by their pupils, all through the grades from the primary to the university. They bow to their teachers when entering or leaving the classroom, and when they meet in the halls and elsewhere, and the older the teacher, the greater is the respect shown. This admirable custom is the survival of the esteem in which the teacher (*sensei*) was held in feudal days. In those days the *daimyō*, or overlords, appointed only the most learned of their retainers to the position of teacher, and the less intelligent retainers and their children regarded these teachers with great respect, even with adoration.



* *Primary boys at "sword" exercise. Bamboo and wood staves are used.*

The desire for education is so universal that government school buildings cannot be built fast enough to meet the demand, and in crowded districts the school day has to be cut into two periods so that more children can be taught. This condition makes the establishment of private schools welcome to the government. It is said that practically four out of five students who desire an education in a government school higher than that afforded by a middle school, are denied for lack of room. So many are the applicants for higher education that at one of the most popular schools a queue is usually formed during the night before the examination merely to gain admittance to the building, although each applicant has paid the ¥5 fee necessary before being allowed to take the examination. However, the proportion of students passing the examinations is about eight to one of those admitted. The examinations are purposely made extremely rigid, and to pass them a student's papers must be practically 100% perfect.

Sometimes the teachers of English are Americans or Britishers, but in the great majority of cases they are Japanese—with the result that a hybrid brand of English is being taught which is not easily understood. Few opportunities

EDUCATION

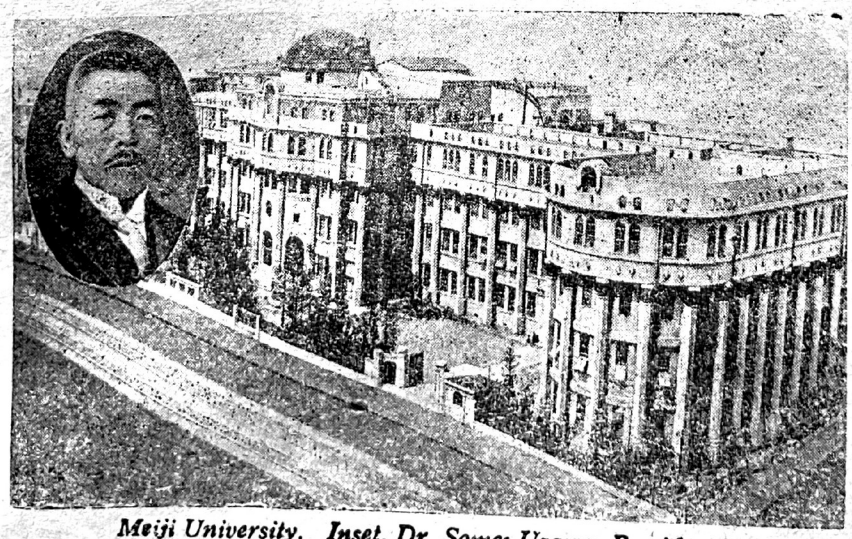


Waseda University—Inner court.
Inset. Dr. Hozumi Tanaka, President.

are afforded Japanese students to converse in English or other foreign languages, therefore they concentrate in trying to read these languages, which, however, opens to them the whole range of English and other literature.

Military drill is compulsory in all middle, high schools and universities, so that there is not a young man who has received education beyond the primary grade who does not have some military training. This drill shortens the student's army service to one and a half years, or he may choose to be a "one-year volunteer" because of his drilling. Students possessing a primary school education, and passing the physical examination for conscripts, serve two years in the army. Every self-governing body of towns and villages provides military training (youth's drill) for primary school graduates. Drills are usually given twice a week. All universities and colleges have their own foreign-style uniforms with the school insignia on their caps.

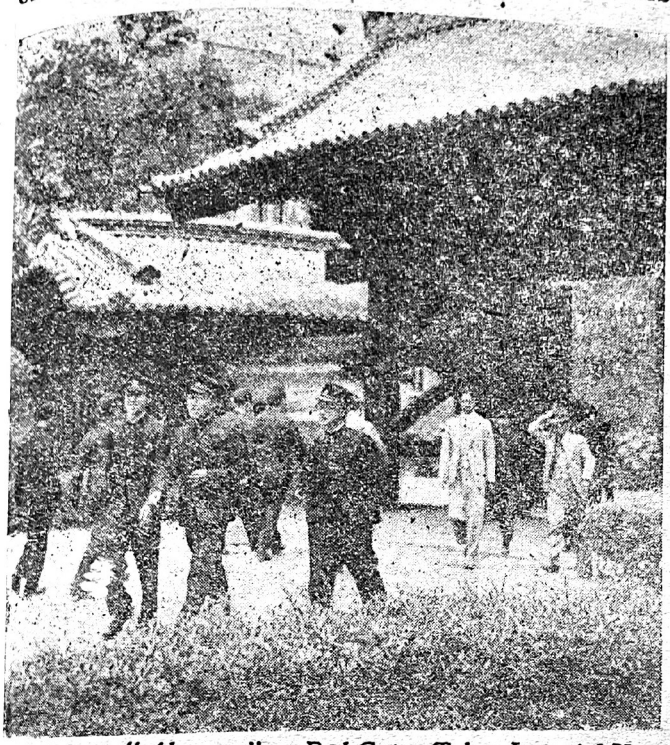
For all ages, physical training is an important part of the curriculum. Western sports have been taken up by the schools, with enthusiasm. Baseball is now as much a national game as it is in the United States; association football (soccer) follows baseball, and basketball is a close third. Track and field events are prominent, so is swimming, and rugby football is gaining in popularity among students. The great winter sports are skiing and skating, the week-end trains being packed with student skiiers and skaters.



Meiji University. Inset. Dr. Somei Uzawa, President.

EDUCATION

A notable part of the education of Japanese children is the school trips to the beauty spots of Japan, and to national shrines and well-known temples. Lectures are given at all these places; history is studied on the spot, and love of country is intensified. October and November are the favorite months for these excursions, and in autumn tens of thousands of boys and girls pack the trains. Most of these journeys are made in the fifth and sixth years of the primary course, and usually six excursions are made in these years. They go in parties of two or three hundred, with not more than three or four teachers in charge. All are supplied with knapsacks, water bottles, drinking cups, and umbrellas. Sometimes parties will be away for as long as a week, putting up at very simple inns. The children travel at very reduced rates on the railways and steamships, and special rates are made for them at the inns, where on *tatami* (floor-mat covering) an incredible number of children can sleep in one room. Parents begin saving up for these journeys even before a child starts school. The higher schools, none of which is coeducational, take their pupils farther afield.



Feudal gate "Akamon" or Red Gate—Tokyo Imperial University—so named because its woodwork is painted vermilion. Formerly it was the entrance gate to the large mansion of the ancestors of Marquis Maeda, daimyō of Kanazawa.

Relative to co-eduation, Professor Shozo Aso, president of the Tokyo Women's College, declared in an interview that "co-education in middle schools and universities in Japan is still too early to be carried out. The social structure of the nation must be changed before co-education will succeed." There are eight women's colleges in Japan. The Tokyo Women's College celebrated its thirty-fifth anniversary in April, 1936.

There are many types of schools in Japan. Among them the Tokyo School of Foreign Languages, which, as its name implies, specializes in various languages; commercial and technical schools, which in their 5-year courses give practical business, technical and mechanical knowledge to boys; commercial night schools, affording in their five year courses training on the *soroban* (the Oriental calculating appliance), in bookkeeping and in English to those who cannot go to school in the daytime. Keio University offers in its Nurses' Training School a course covering two and a half years for girls and women from 15

to 30 years old who have received public school or equivalent education. The university also gives a course in midwife training. St. Luke's Medical Center, Tokyo, has also established a Nurses' Training School.

Tokyo is the national education center of Japan. Its universities and other schools of higher learning number more than fifty and have an enrollment of approximately 80,000 students. So far as ascertained, the total enrollment (March, 1936) at some of the Tokyo universities was as follows:

	Varsity	Attached Schools	Total
Waseda	4,840	12,396	17,236
Nihon	(approximate)		12,000
Keio	7,348	3,723	11,071
St. Paul's.....	(approximate)		10,000
Imperial	7,746	648*	8,394
Meiji	2,196	6,016	8,212

* Post graduates

The number of schools in Japan proper, and their enrollment, listed in the *Japan Year Book* (1935), as of date, March, 1933—the latest data available, follows:

	Schools	Students
Kindergartens.....	1,708	129,001
Primary	25,697	10,714,196
Middle	558	329,459
Girls' High	963	361,739
Business	1,024	298,893
„ Continuation	15,091	1,270,874
Young Mens' Training Institutes ...	15,546	835,723
Higher	32	20,589
Universities	47	70,162
Colleges.....	116	67,341
Higher Trade & Industrial	54	22,546
Normal	103	36,867
Schools for Blind...	78	4,613
„ Deaf & Dumb	59	4,376
Others	1,971	207,316
Total	63,047	14,373,695

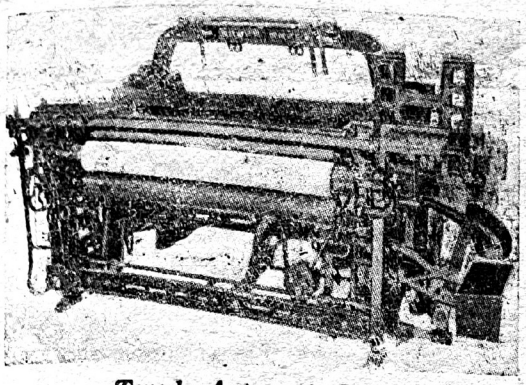
However, during the past two years great changes have been made in the educational system of Japan. Less emphasis is placed on the study of alien languages, and less time is given to them. The wave of nationalism which has swept over the world is nowhere more evident than in Japan, and Japan begins to feel self-sufficient. Competent authorities declare that the nation must return to the spirit, ideals and moral traditions of old Japan; that ideas from abroad which conflict with the Japanese spirit must be barred. In short, that, building on this basis, the Japanese educational system must be radically reformed. This reformation is now underway.

Apart from this fundamental basic change, Education Minister Hirao, at this time of writing, is planning a reorganization of virtually the entire educational system of the Empire. These changes were tersely summarized in a *Japan Times* editorial of June 23, '36, as follows:

1. Extension of the primary school period from six to eight years;
2. Vocational training during the last four years of primary education;
3. Numerical reduction of the present type of middle schools and creation of additional commercial, industrial and agricultural middle schools;
4. Decrease in the number of college and university entrance applicants;
5. Fundamental reform of all normal schools and
6. The entire educational system made more practical.

How much of this drastic reorganization will materialize remains to be seen.

JAPANESE INVENTIONS



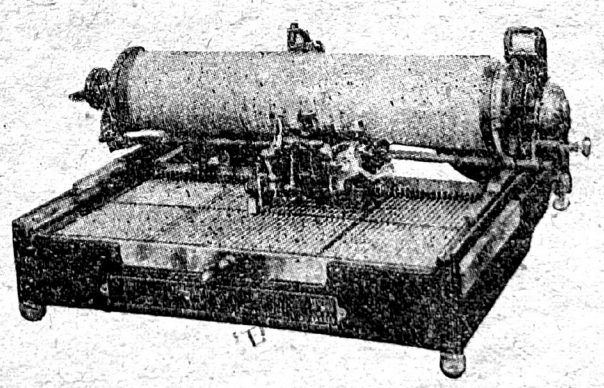
Toyodo Automatic Loom.

In the past the Japanese have been criticized as a nation of imitators, but today they have made many inventions in various lines, and research workers and inventors in every field of scientific endeavor are pushing ahead.

For 260 years, during the Tokugawa régime, Japan was isolated from foreign intercourse and, practically, it was not until the Restoration (1868) that the progress of science and invention of other countries became known —and at once western methods of every kind were eagerly adopted. It is natural that a nation wishing to go ahead should utilize the best machinery, methods, etc., of other countries. This is common practice the world over, and this practice was followed by the Japanese.

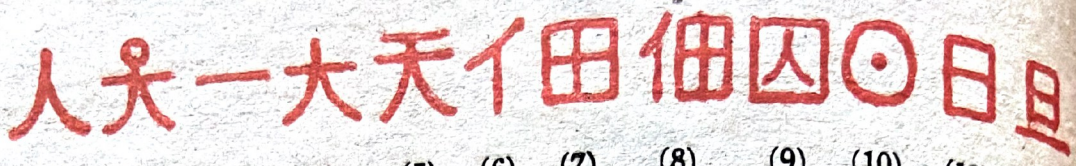
The Japanese Patent Law, based on the American system, was promulgated in 1885. The first 20 years were marked by few inventions and it was not until the World War that original and superior inventions of merit became notable. Since the establishment of the Patent Office, 50 years ago, 290,000 applications for patents were filed up to 1934 by Japanese and foreigners—of which 91,095 were registered. The term of a patent is 15 years. Of utility designs, 590,000 applications were received; 180,677 granted. At the end of 1933 the number of patents and designs registered totaled in round numbers 32,000 and 80,000 respectively. This decrease is due to the expiration of patent rights and default in payment of fees and dues. Now only the United States and Germany outrank Japan in the number of patents applied for—and Japan ranks 5th in the number of patents registered.

Outstanding inventions, among others, utilized abroad, are: the Toyoda Automatic Power Loom whereby instead of a single worker controlling four looms, one operator controls fifty looms. Pratt Bros. & Co., Oldham, England, the largest weaving establishment in the world, purchased for one million yen the rights to this loom for Britain and Europe. Equally notable are the Takuma boiler, known the world over; Dr. T. Mishima's "M K Magnet steel," an alloy of aluminum and nickel with steel, some of the rights to which were sold, notably to the Bosch magneto concern, for ¥450,000; Mikimoto cultivated pearls; G. Shimazu's machine for powdering lead for use in storage batteries; K. Okamura's Process of Dry Distillation of Oil Shale; Dr. T. Yamamoto's and Mr. Y. Sone's work in Television; Dr. T. Suhara's Super High-Speed Motion Picture Camera, whereby 60,000 exposures a second can be made; Mr. J. Suzuki's "Sump" improvement which revolutionized the use of the microscope, and Dr. T. Takamine's "Adrenalin." Other notable inventions are S. Mamiya's cash register, Japanese typewriter by K. Sugimoto, and violin making machines by M. Suzuki, Nagoya. The last claims to have developed a secret process and method, called *Saiin*, whereby the tones of a Stradivarius may be reproduced on any violin.



Japanese typewriter. An arm picks out the character required from the type bed.

LEARN TO WRITE JAPANESE



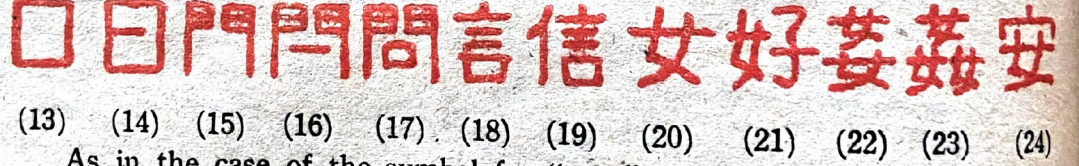
(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

The following explanation describes how logically formed are these interesting ideographs:

(1) The Japanese (Chinese) symbol for "man" consists of two strokes representing the legs of the lord of creation. Formerly this was a more faithful portrait showing the human species with a head and outstretched arms (2). It was abbreviated for the sake of simplicity. The word "great" consists of the symbol for "man" with the numeral "one" (3) written across it (4), the inference being that man is the greatest thing ever created. By the numerical "one" across the apex of this character, the symbol for "Heaven" is formed (5), indicating that man acknowledges something greater than himself. There is another form for "man" (6) and, used in combination, as, for instance, with the character "field" (7) there is formed the character (8), meaning "man by a cultivated field," and, by inference, "one who cultivates" be he an ordinary farmer or a gentleman cultivating a vegetable or a flower garden as a hobby. A man in a box provides the character for "prisoner" (9).

The ancient symbol for the "sun" is a circle with a dot in its center (10), but for convenience modern Japanese write this as (11), thus literally squaring the circle. To indicate the "horizon" he has devised the character (12) showing the "sun" just above the rim of the world.

In the character 馬 (*uma*-horse) one can visualize a horse's head and mane, and four legs; and 山 (*yama*-mountain) is rather clear—so is 川 (*kawa* or *gawa*-river), showing a river's current.



(13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24)

As in the case of the symbol for "sun" the character for "mouth" was formerly curved, but today it is written as in (13). "To speak" is a "mouth" with a tongue in it (14).

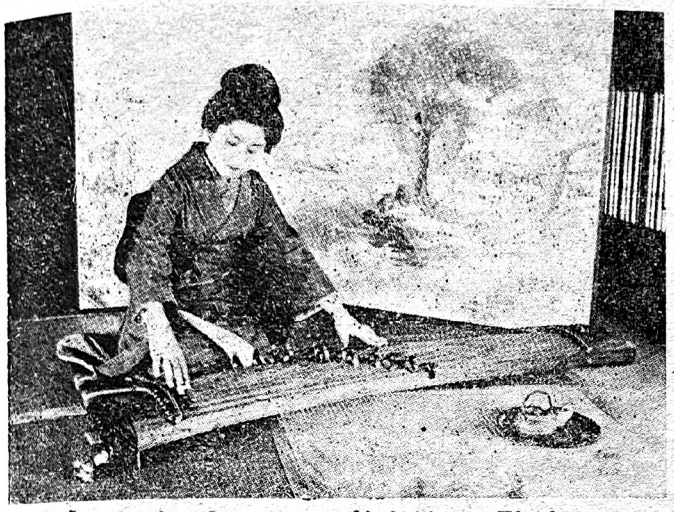
In the symbol for "gate" we have the entrance with the ornamental grille at the top of the gate (15), while the character for "lock" or "shut" shows a bar drawn across it (16). The lower character of 17 means "mouth," the whole character meaning that a question is being asked at the gate. The character for "word" is breath issuing from the "mouth" (18), and that for "honesty" is the very reasonable one of a man standing by his "word" (19).

The character for "woman" (20), combined with that for "son" represents the word "good" (21), the idea of a woman's bliss being to become the proud mother of a boy. The conception of a "quarrel" is apparently feminine, two women illustrating the idea (22). By making a trio of this quarrelsome pair, the Chinese and Japanese symbolize their idea of "gossip" (23). On the other hand, the character for "peace" (24) is typified by a "woman" under a roof.

The characters described give one an idea of how logically formed these ideographs are, and that they are not so meaningless as one might think, but it may be said that while in the past many of the characters were in pictorial form, not more than 10% of those in use today have any trace of pictorial quality.

JAPANESE MUSIC

As a rule, foreigners are baffled by Japanese music, though it seems to be simple. Such an authority as Madame Galli-Curci, during a recent interview in Tokyo on the subject of Japanese music, frankly said that she "could not understand it at all"—"but," she said further, "since my last tour here, I notice that it has acquired a foreign strain that has given it something of a rhythm. But I really can't understand it. That makes the understanding which the Japanese have for foreign music so surprising to me."



The koto has thirteen movable bridges. The finger protectors are cut either elliptical or square. When a duet is played, both koto play identically.

Japanese music, it is declared, is best enjoyed in a small Japanese room with a small audience, for the reason that, generally, the music is not spirited nor of great volume; it is calm and quiet, reflecting the characteristics of the people. Neither the single *samisen* nor the *koto* was meant to be played before large audiences.

Relative to the songs given with *samisen* accompaniment, most of them grate on foreign sensibilities, as the singer sustains her voice at a sort of suppressed falsetto. This is due, it is said, to the fact that Japanese music requires performers to sing with their lips half closed, contrary to the foreign performer who sings with wide-open mouth. Japanese, who enjoy solitary meditation, like to listen to music which makes them sober and meditative, rather than jolly and lively



The samisen is the popular instrument.

Gagaku, the classical Court music introduced into Japan in the 6th century through India, China, and Korea (traceable to Greece as far back as 2,000 years ago), is believed by the *Kokusai Bunka Shinkokai* or Society for International Cultural Relations, to be the only Japanese music which can be introduced abroad in a form acceptable to Western ears. *Gagaku* concerts, one given in 1934, the other in 1935, by the orchestra of the Imperial Household Ministry, before packed houses, were great successes, and

understandable by the foreigners in the audiences. They were presented both in the original and in westernized forms.

Regarding the utilization of Oriental music for Occidental audiences, Henry Eichheim, one of the leading composers of the United States, who made a profound study of such music during his numerous trips to the Orient, and whose compositions, with Oriental motifs, have been played by the best symphony and orchestral organizations abroad, said, in an interview, that "we Occidental composers have exhausted all the possibilities of the forms, the artificial scales and the harmonic rules within which we have allowed ourselves to be confined. I feel that in the Orient lies the source of inspiration for new developments that will make our music even more free and flexible in expression." Mr Eichheim borrowed Oriental themes wherever he found them, and those of us who live in Japan recognize them with their exotic colors and rhythms as a pleasant change from European music.

Claude Lapham, eminent in the musical world as a pianist and violinist, who spent a year in Japan while studying Japanese music, is another American composer who has caught its spirit. His opera, "Sakura," the first Japanese opera in history, with a cast of 2,000, and an attendance of 20,000 persons, was received with acclaim in the Hollywood Bowl. Other compositions, sonatas and symphonies of his, based on Japanese themes, and adapted more or less for Occidental audiences, have been produced in both New York and London. Many of these compositions are available on the records of the Columbia Graphophone Company.

Considering the present status of music in Japan, foreign musicians are filled with wonderment at the astonishing development of Occidental music. The people of this country have been won by the popular, as well as the classical, music of the west. It is less than sixty years since western music was introduced into Japan; today all Japan is acquainted with melodies of the west through phonographs, the radio, the talkies, and through vocal and instrumental performances of western stars in concerts and orchestras, and symphony renditions of these melodies. Up to the time of the introduction of western civilization (1868), Japanese songs were more like chanting than real singing, and the music was something which the western mind has never been able to associate with the science of harmonious sound.

German, Austrian, Italian, Russian and French music predominate in Japan, and for many years instructors from these countries have been engaged by the Tokyo Academy of Music to train Japanese youth in the music and songs of those countries. Likewise, Japanese, in increasing numbers, go to these countries for musical training. In Tokyo it is now possible to hear at least one orchestra which, though it does not bear comparison with the Philadelphia or Vienna Symphonies, or half-a-dozen others of their class, is quite fitted to take a place among orchestras of the second rank—and this is a remarkable accomplishment for Japan in its young musical world.



THE FAMILY SYSTEM

From the legendary mists of mythology, the goddess, *Ama-terasu-Ō-Mi-Kami* or "Heaven-Illuminating Great August Deity," is traditionally believed to be the creator and protector of the Japanese race, and of the family system which, united, forms one big family at the head of which is the Emperor.

The family system is the foundation of the Japanese social organization; it suits the spirit and temper of the people. Two kinds of family groups exist. First, that which is similar to that of western families, consisting of the father, mother, sons, adopted sons, and daughters, and sometimes the grandparents and grandchildren. In the second group are the uncles and aunts, the cousins, first and second—all the kindred. In the first group, authority is vested in the head, usually the father, or it may be the eldest son—his authority being exercised over all the members, blood relations or not. The head has the right of consent to marriage and divorce, adoption and dissolution of adoption (adults are adopted as readily as children); the right of designating the place of residence of each member; the right of expulsion; the right of succession to property in default of heirs. In his possession is the family seal which must be impressed on all documents to make them legal. (See "Seals.") A son, when he reaches the age of thirty, may, if he chooses, establish a new family group, with himself as the registered head. Thus his legal relation to his original family is altered.

On the other hand, the head assumes the duties and responsibilities of supporting indigent members of the family, the duty of guardianship, and is responsible for the debts of all. This responsibility is the reason that numerous poorhouses for worn-out laborers or their widows are not needed in Japan,

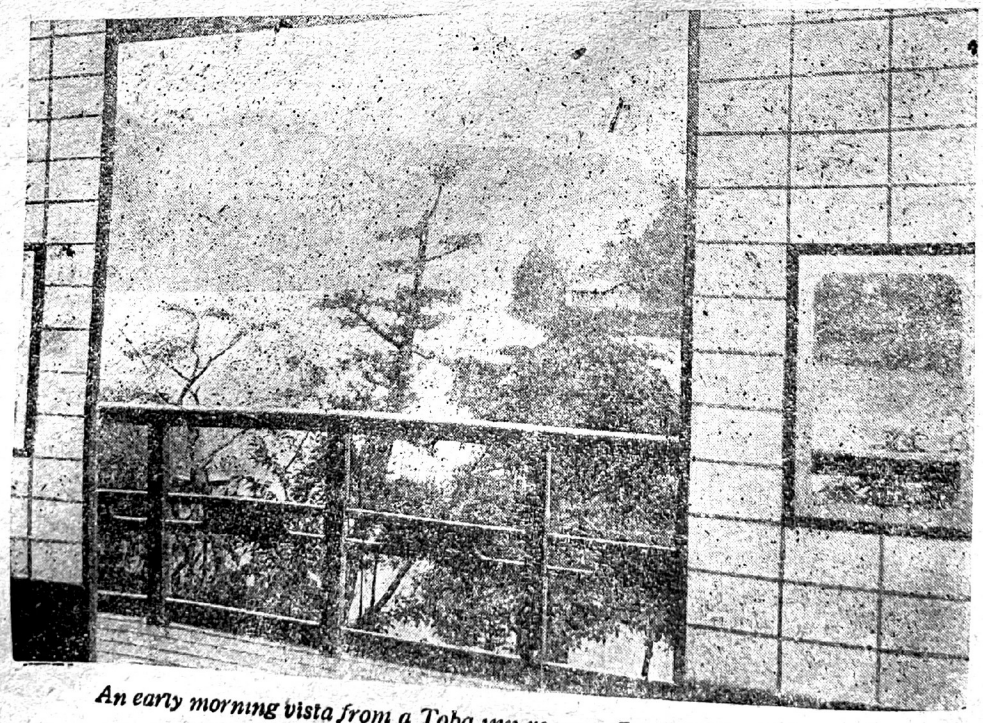
THE FAMILY SYSTEM

because at times of distress or of unemployment these people return to their families, who share with them; all have less, but none starves. It is only the indigent members of extinct families that eventually become objects of charity, or public charges. Struggling merchants are also aided by their families.

The family is a unit, not a group of individuals as in western society. The nation is numbered by families. Every family is registered in the public records, also the births, marriages and deaths of its members. Every individual belongs to a registered family, and his legal domicile is the address of the head of the family. On occasions of paramount importance a family council is called to confer upon the problem of the moment, and often the call involves members who may have to travel long distances in order to attend, but if humanely possible they will do so.

The family system colors the whole life of the nation, but space does not permit of explanation of its ramifications, though one of its important advantages should be stressed—and that is its paternal aspect, which extends from the Emperor down through all classes, and is particularly pronounced with many employers who assume the responsibility of looking after the welfare of their employees and often their education.

While the family system is the basis of Japan's national strength and is the source of its national unity, it has some disadvantages. To successful men it is often a handicap. If a man has a thriving business or obtains an important post in business or in the government, he is expected to assist a horde of barnacle-like relatives. Moreover, while the eldest son may be content to follow in the footsteps of his father—steps to which he is foredoomed—the younger sons often adventure abroad, and when they return, after having grown away from family restrictions, it is irksome to them to be under the legal guardianship of an older brother who may disapprove of almost everything they do or think. They cannot even accept a business opening without the approval of the head, nor marry nor live as they wish without such approval.



An early morning vista from a Toba inn room. See "Futami-no-ura." *

SAMURAI—GENTLEMEN WARRIORS

Of all the blooms beneath the sky
The Cherry held the highest place
So of mankind the Samurai
Was deemed the flower of the race.
—E. A. STURGE.

With the advent of feudalism (12th century) the warrior-gentry of the country came into existence and were known as *Samurai*, of whom the *Daimyō* were the leaders. Prior to that time the soldiers of the Emperor's castle were said to *samura* i. e., "be on guard" there. Up to 1871 (the termination of feudal times) a samurai lived in his daimyō's castle, attended him on all occasions, fought for him, and annually received from him rations for himself and his family—so many *koku* (4.963 bushels) of rice. The devotion of a samurai to his daimyō and his clan was constant; for them, at any time, he would sacrifice his life—and his all—and, practically, the daimyō and samurai of the many daimiates, with the Shōgun at their head, dominated the country. But a samurai was taught to be gentle as well as brave, and his word was his bond. His greatest treasure was his sword, which has been called "the living soul of the samurai."



It is believed that the custom of the samurai wearing two swords dates from the early 14th century. This custom was abolished on December 24, 1871, the samurai obeying the edict and ceasing to wear their swords, or surrendering them—which previously they would not have parted with while they lived. Among the grants given them by the government was that of permitting criminals of the samurai class to commit obligatory *harakiri* (more elegantly, *seppuku*) instead of being handed over to the public executioner. Time and place were officially announced to the condemned, and officials were sent to witness the ceremony.

Samurai, through their training and their code of honor, were impelled to yield unquestioning obedience to feudal superiors, and to Emperors ruling by divine right—obedience even unto death. Birth and breeding counted in those days, not money.

Readers are referred to Nitobe's *Bushidō, the Soul of Japan*, for further exposition of the system of practical ethics that guided the Samurai of Old Japan.

JISHIN (*"Earthquakes"*)

In Japan, earthquakes occur with unpleasant frequency. The majority of them are not perceptible to human sensibility, but all are recorded on delicate seismological instruments. There are never two just alike. Certain kinds are more dreaded than others. There is the quake which starts with a heavy bump, continues with successive diminishing bumps, like those felt in riding on a cart over a rough road, then suddenly increases in up-and-down intensity, followed by a lateral motion. Another variety of quake is the sort confined to lateral and rocking movements, when the floors and stairs of Japanese houses move like the deck of a ship in a choppy sea, when the window glass rattles and the nailless joints of the house creak like a ship's timbers in a gale, and the *shoji* (sliding doors) fall out. But no matter how slight the quake, it is disturbing because one never knows how severe it may become in a country which from time immemorial has been noted for its earthquakes.

According to figures issued by the Central Meteorological Observatory in August, '33, there were 21,845 earthquakes in Japan, strong enough to have been felt by the people, during the ten years following the great disaster of September 1, 1923. But there is no reason for unnecessary alarm for it must be remembered that Japan has a history extending back nearly 2,600 years and it has survived despite its great cataclysms, and that during the past 600 years the country has experienced only six major earthquakes and tidal waves that have taken great toll of lives and property.

A noted seismic expert says that the best thing to do when a severe earthquake happens is to get under a strong desk or bed, if there is no time to get outdoors; failing in this, in a doorway with supporting joists is the next best place. Further, it is of record that many well-constructed foreign-style buildings and houses withstood the September 1, '23 shocks, and since that time greater precautions have been taken in the construction of buildings and houses so that they can better withstand earthquakes.

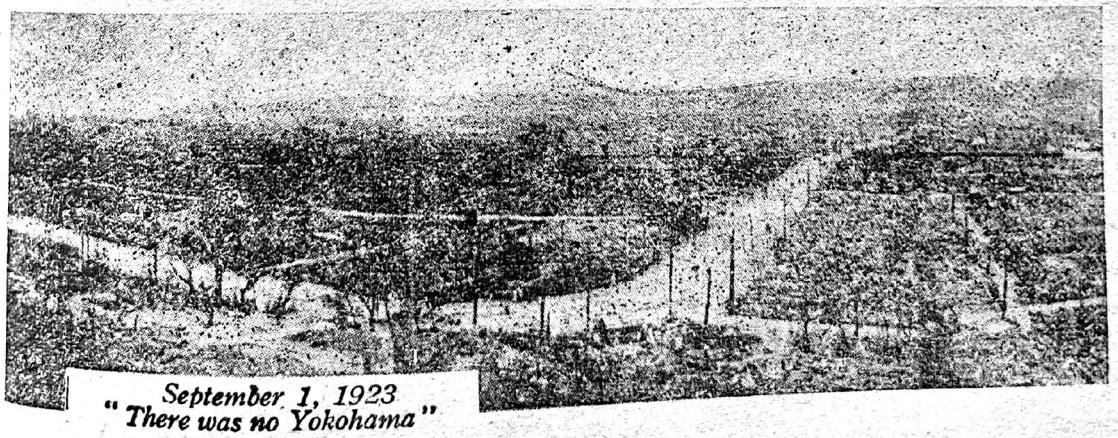
As earthquakes cannot be prevented, can they, at least, be foretold? Dr Akitsune Imamura, recognized as the highest authority on earthquakes in Japan, believes that to a great extent they can be predicted in a given locality. This has been made possible by thorough investigations of earthquake zones, by intense study of the rise and fall of land along the sea coasts, by the perfection of seismological recording instruments, and by observance of the activity of volcanoes. Dr. S. Nakamura, of the Tohoku Imperial University, in a recent statement, claims that earthquakes can be predicted several months in advance by observing changes in terrestrial magnetism.

THE 1923 EARTHQUAKE—AND FIRE

Saturday morning, September 1, 1923, was a bright, clear morning. The sun shone, the air was invigorating. Business houses in Yokohama and Tokyo were about to close for the half-holiday; cooks were busy preparing the noon meal. Then, suddenly, as the clock hands pointed to 11:58, a rumbling sound, like that of a fast approaching train, was heard, immediately followed by a sharp vertical earthquake shock, lifting the earth's crust, then dropping it. A rush was made in banks and business houses to close their vaults and safes. Some of them succeeded, others were unable to do so, as the convulsions continued, tearing plaster from the walls and tossing tiles from roofs, throwing stone and brick buildings down and reducing them to heaps of debris, with many persons pinned down under them. There was a frightful din and clatter of things falling and crashing. Everyone who had not been crushed or pinned down by the first shock or the second one which quickly followed was out in the streets, dazed and in fear that they would be killed by falling buildings, the ground under their feet shaking incessantly—which however lessened as the force of the shocks slackened.

The real earthquake menace did not last for more than a few minutes—but great shocks were felt all that afternoon and night and continued for the following four or five days and nights. People huddled together in the streets and open places, under a burning sun during the day and under the stars at night, occasional showers drenching them to the skin. In Tokyo, on September 1, there were 222 shocks between 11:58 a.m. and 12 o'clock midnight. The total shocks recorded at the Tokyo Central Observatory, September 1–5, inclusive, numbered 1,019. The shocks gradually diminished up to the 18th.

The earthquake was followed by fires. Yokohama's destruction was made complete by the fires which swept over the debris. More than half of Tokyo was destroyed by the earthquake and fire, and in both cities the loss of valuable and historic treasures, manuscripts, and many irreplaceable objects is incalculable.



September 1, 1923
"There was no Yokohama"

Reliable official figures of the loss of life and property in Tokyo and Yokohama, and other stricken areas, place the former at about 157,000, the latter in excess of five and a half billion yen. The funds used for earthquake relief totaled about ¥86,500,000. Cash and supplies were rushed in from all over the world. The last contribution of many from the American people, sent through the American Red Cross, totaled ¥7,058,823. This sum reached Japan after relief measures had ceased. With this fund the Tokyo Fraternity Memorial Hospital was established.

THE BADGER TEA-KETTLE



At the *Morinji* ("Dense Forest") temple, near Tatebayashi (Tōbu Ry., about 2 hrs. from Tokyo), among other relics, is the famous *Bunbuku Chagama* ("Good-Luck Distributing Tea-Kettle"), which, says tradition, is the celebrated "Dancing Badger Kettle," famed in a popular fairy-tale of Japan. Briefly, the tale relates that one day when a priest of the temple was boiling water for his tea, suddenly, to his amazement, his kettle put forth the furred head and tail of a badger and began flying about the room. Thunderstruck, the priest tried to capture and quietly dispose of this evidence of witchcraft in the temple, but the kettle avoided him and in his frantic efforts to capture the elusive thing he made so much noise that he drew the attention of his acolytes, and aware that his plight was discovered he called them in and they all pursued the agile badger-kettle—which after a long chase was knocked down, and by their united efforts was forced into a box. They put the box in a corner with the intention of carrying it to some distant place where the goblin-like thing could be thrown away. Shortly after, however, who should drop in but a tinker, and the priest, believing he could get a trifle for it, brought out the kettle, which had resumed its former shape, and sold it to the tinker for 20 copper coins. That night as the tinker lay in bed he heard a strange noise near his pillow, and, peeping out, was filled with fear when he saw the kettle, covered with fur, walking about on four legs. It looked like a badger. He well knew that supernatural powers are attributed to badgers, so he sat up to collect his senses, and watch—when all of a sudden the kettle resumed its former shape. This happened over and over again, until one day the tinker showed the kettle to a friend, who said: "This is a wonderful kettle, accomplished and lucky. You should take it about as a show and make it dance and walk on a tight-rope to the accompaniment of songs and music." This the tinker did—with the result that he became wealthy, and, retiring from business, he presented the kettle to the temple, where it is preserved as a precious treasure.



However, the history of the kettle as related by the priest at the temple does not include anything about the badger! Its fame rests upon the tale that in 1570,

during a mass celebrated by about 1,000 priests, a certain *Shukaku*, a queer priest, who, it is said, lived in this temple for 154 years, serving as an attendant, brought a kettle, really a large iron pot, to serve tea to the assembly. This kettle astounded every one, because no matter how much water was ladeled out of the kettle, it always remained full—and because of this miracle the kettle has been handed down as a temple treasure, and, covered with silk, is kept in a special place. *Shukaku* left the temple in 1587. No one knew where he went.

Sketches from "Tales of Old Japan," by Lord Redesdale.

ACHI-KOCHI ("*Here and There*")

On Tour. A novel idea was launched in September, '35, when the *Waraji** *Kai* ("Straw-sandal Society"), consisting of thirty-five dyers of Kanda ward, Tokyo, started on the first leg of a walking tour of the Tōkaidō ("East Sea Road"). Along this road, famous in the history of Japan, passed the processions of the *daimyō*, or overlords, on their way to and from *Yedo* (Tokyo) and *Kyoto*. Before the advent of railways it was the main highway between these two cities and was crowded with a steady stream of traffic: of people on foot and horseback and in palanquins and *kago* (a sort of basket hung on a bamboo pole resting on the shoulders of carriers), of ox and hand carts and other conveyances. There were fifty-three post-stations along the road where the *daimyō* stayed overnight. These are the subjects shown in *Hiroshige*'s color-print series: *The Fifty-three stations of the Tōkaidō*.



The *Waraji Kai* propose to traverse the old highway, clad in the travel costume and leggings of the Yedo period, and wearing *sugegasa* (sedge-hats). Starting from Nihonbashi, the bridge which in olden days was considered the center of Yedo, and from which all distances were calculated, the members of the society, including several women and children, after a one-night's stay en route, ended their walk at *Totsuka*, which was the sixth station of the fifty-three, and about twenty-five miles from Tokyo, returning by train. Resuming their journey, the second stage of the hike, *Totsuka* to *Odawara*, was made on April 2, '36. They plan to make two trips a year, starting from the prior terminus, until they finally reach Kyoto—a distance of about 318 miles from Tokyo—which they expect to cover in five years.

* Waraji are straw sandals much worn in Japan.

THE LEGEND OF URASHIMA, THE FISHER BOY*

The Japanese Rip Van Winkle



Abridged, the most popular form of this legend is as follows:

In the long ago, a fisher boy, named Urashima, of a little seaside village, went fishing in the ocean. Far offshore he baited and rebaited his hook without catching a single fish. Utterly disheartened, he was about to row back home when he caught a tortoise. Being a kind-hearted lad, he returned the creature to its watery home—and presently fell asleep. Shortly after, he heard a friendly voice calling his name—and found it came from the tortoise he had released, which thanked him most profusely for his humane act and offered to take him to *Ryūgū* or the Dragon Palace beneath the sea, as a token of gratitude. Quickly accepting the invitation he was soon rushing through the waves at a tremendous speed on the tortoise's back.

When they arrived at the sea king's palace many vassals of the king came out to welcome him: sea-breams, sole, flounders, cuttle-fish, and other fish. Urashima was ushered into the inner apartment of the palace where the king's daughter, the beautiful Princess Otohime, in gorgous garments, was seated surrounded by a bevy of pretty maidens. A wonderful palace it was—coral pillars were reflected faintly on the floors paved with pearls; the tapestries of

* While regarded as a legend, the story of Urashima appears to have some literary source—perhaps founded upon a simple story given in the *Nihongi*, or "Chronicles of Japan," consisting of 30 books in 15 volumes, written in Chinese, dated A.D. 720. It is also given with fewer details in the *Kojiki*, or "Record of Ancient Matters," dating from the year A.D. 712, the latter being the earliest Japanese record that has come down to us. Many distinguished writers have given different versions of the legend. It is related that when Urashima was 25 years old, he disappeared. When he returned to his native village he seemed to be about 28 years of age—but seven generations (245 years) had passed among the villagers in the meantime. The story is known to every child in Japan. It was the theme of a *Nō* play in the *Ashikaga* period (1338-1565), and *Chikamatsu* (1653-1724), the Japanese Shakespeare, wrote a puppet play using this theme. It has been dramatized from several viewpoints, and in the *Kabuki* theaters the legend is enacted as a fantastic posture play.

the rooms were luxuriously embroidered. Urashima was entertained with songs and dances by the maidens, and he was served with rare delicacies.

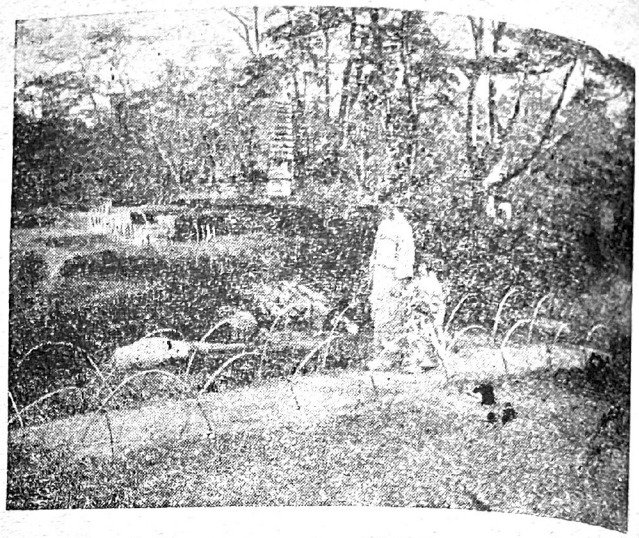
He married the princess, and with her lived three dream-like years in the sea palace. One day something called to his mind a bit of landscape of his village, whereupon he sighed deeply. Hearing it, Otohime tried to console him, but in vain. Finally Urashima decided to visit his former home, promising to return very soon, at any cost.

Upon his departure Otohime gave him a *Tamatebako* (Jewel Case) as a keepsake in remembrance of their love, telling him not to open it on any account. Mounting a large tortoise, in no time at all he found himself upon the shore of his own village. He looked for his cottage, but the whole village was unrecognizable—and the villagers were different people. Every passer-by was a stranger to him. Extremely perplexed, he recalled his Jewel Case, the only friendly thing he had. Scarcely had he untied the red silken string when white smoke came from the box, and, lingering a moment, rolled away over the sea. Bitterly regretting that he had broken his promise, Urashima tried to catch some of the smoke, but in vain. Then his black hair turned white and his sturdy, youthful limbs withered in a moment, for "the three years in the Dragon Palace were equal to three hundred years on the land," and he fell dead upon the shore.



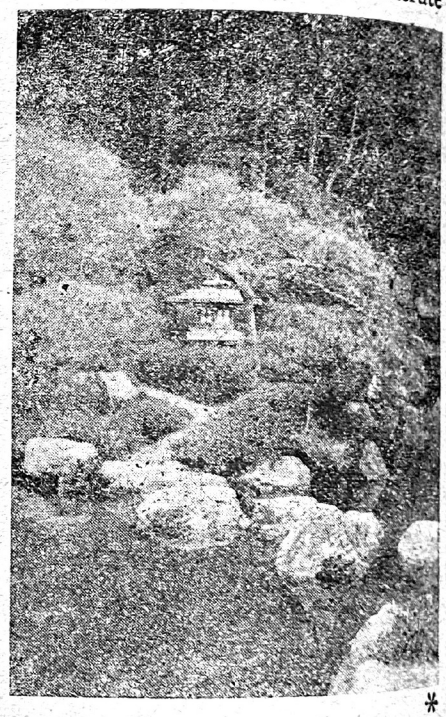
At Matsushima *

JAPANESE LANDSCAPE GARDENS



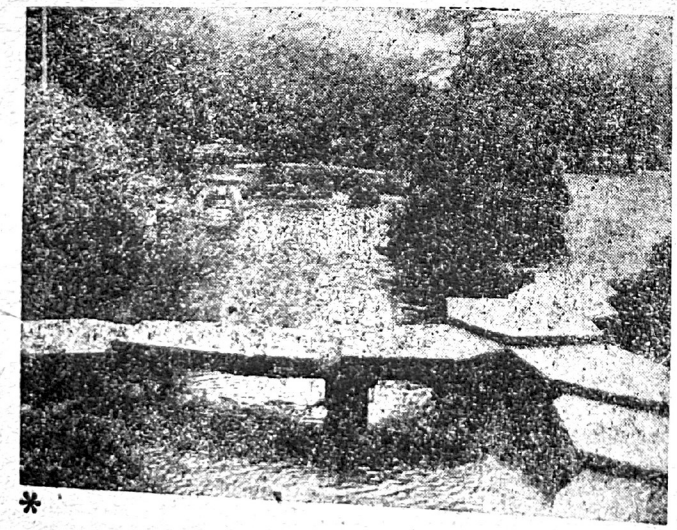
A Japanese garden seldom has a straight line anywhere; it is quite unlike the geometrically-designed, level gardens of the west. The general plans of the gardens were developed principally under Buddhist influences, and the indirect methods of the Buddhist religion, as contrasted with the direct Shintō methods, are everywhere in evidence in these gardens, their motive being to produce an introspective and contemplative mood in the observer; to enable him to concentrate his thought, and to bring to him contentment and peace. Nor are these gardens flower gardens; as a rule they have not one flower bed. Flowers would disturb, if not destroy altogether, the impression of a landscape seen from afar, which also is one of the fundamental ideas of Japanese gardening—an idea applied whether the garden is extensive or ever so tiny; and the light, joyous mood engendered by masses of flowers is the diametric opposite of the reflective mood that a Japanese garden is intended to foster.

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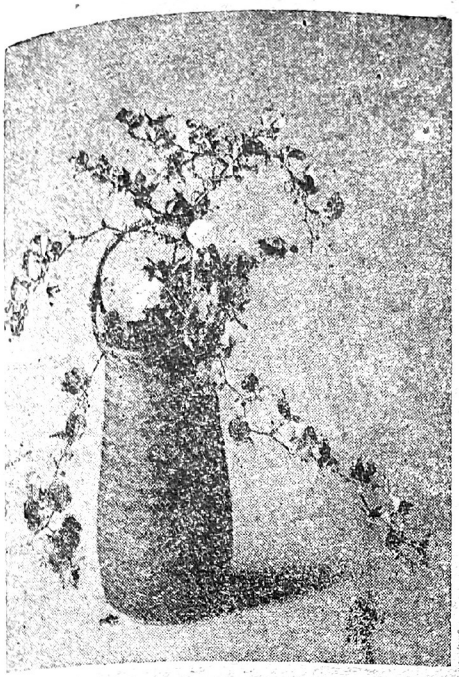
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A Japanese garden is an arrangement of rocks, stones, water, trees, and shrubs that often reproduces in miniature some well-known landscape, the whole making a charming combination of nature and art, in which a mood of man as well as a mood of Nature is represented. These gardens require years in the making; some of them are the work of scores of years, and yet one is impressed by the Japanese practice of employing very few things, but very beautiful things, that do not crowd the gardens. The manner in which brooks and falls, and miniature lakes, are represented in no way appears artificial; the streams and bridges, a stone lantern, seem to be a natural part of the place. It is art concealing art—and it is beautiful. *Abridged from "Japanese Landscape Gardens," by Frederic de Garis.*



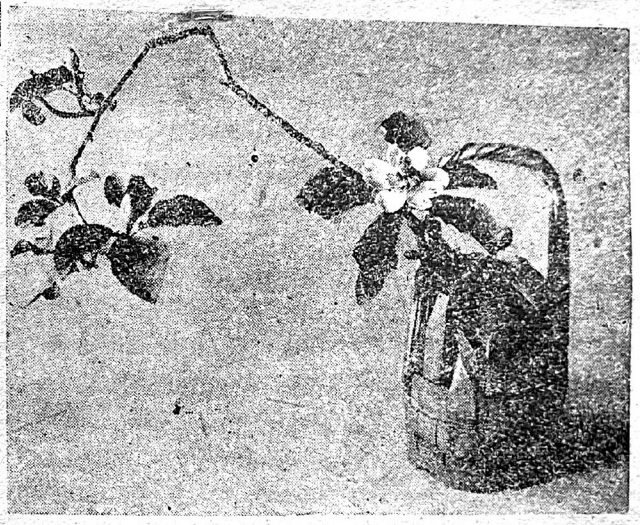
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FLOWERS ARRANGED IN BAMBOO BASKETS

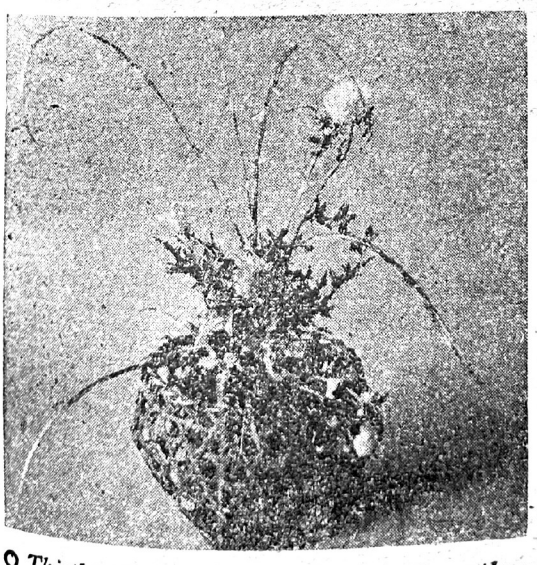


An arrangement of shrub branches and thistles

The skill of the Japanese in flower arrangement is known the world around. There are several schools of flower arrangement (*Ike-bana*) that vary in their details, but the underlying principles of these schools are not widely different. The flower containers, whether vases or dishes of porcelain, metal, earthenware, or wood, or baskets, are highly effective in bringing out the beauty and artistic effect of the arrangement. The illustrations show several arrangements of flowers in delicately woven baskets, and in the broad, rough weaves of bamboo baskets.



***A Great Mountain-lotus** (Oyama-renge) in a broad, rough woven basket.*

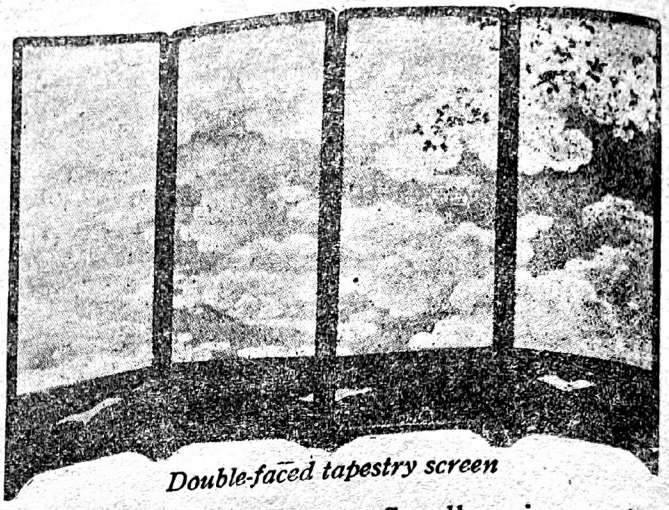


Thistles, Chinese bell-flower and miscanthus arranged in a container in an open-woven basket



A maple branch and wild chrysanthemums

EMBROIDERY



Double-faced tapestry screen

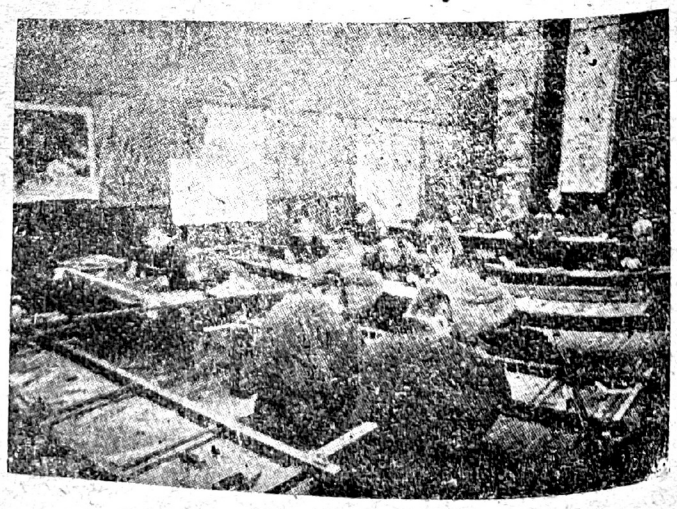
Japanese craftsmen are noted for their fine art embroideries and tapestries, many of which are displayed abroad, notably in the Hague Tribunal, and in various museums and art galleries. These exquisite productions, with their wealth of detail and color, are of endless variety of design: of forest scenes with gorgeous golden pheasants in the foreground; of battles, flowers, landscapes, and many other subjects which are used as wall hangings, for panels and folding screens. Smaller pieces, with gold threads worked into the fabric so that it gleams with lustrous color, are utilized for furniture coverings, cushions, table cloths, etc.



Wall hanging

The tapestry work is done by men, entirely by handwork, not on looms as with brocades. The warp is stretched upon a frame and the woof is then woven in. Under the warp a picture of the design is inserted, and the ground work is gradually worked up; then thread by thread, inch by inch, the design is brought out, but so slowly that five or six years are sometimes required to finish an important piece. Great diligence, skill, and patience are required to produce each piece of tapestry. When looked at from a distance these tapestries present a perfect picture, supplemented by the special character of the fabric itself.

The art of embroidery in Japan has a long history. Dating back to A.D. 794, the industry was begun in Kyoto, the center of the fine art industries of Japan. Later, Chinese artisans were brought to Kyoto, and in course of time the Japanese workers excelled these teachers. Samples of Kyoto tapestries were exhibited at the International Exhibition in Austria in 1874, and in 1876 at the Philadelphia Centennial Exhibition, where they gained an excellent reputation. These exhibits started the export trade which has become so large that it surpasses the domestic demand, about 80% of the production being sent abroad.



SHIPPŌ-YAKI *(Cloisonné)*

While recognized authorities trace the beginning of cloisonné enamelling to Egypt, 4,000 years ago, and state that it was known in Japan during the Heian (or Kyoto) Epoch (end of the 8th to middle of the 12th century—the Fujiwara period), and better known in the 16th century, the art was not perfected until the 19th century. Today, artistic and beautiful articles are produced: flower vases, ranging in size from a few inches to three feet in height, incense burners, clocks, cigar and cigarette boxes and cases, bowls, plates, lamp shades, jewelry, medals, badges, etc.

Cloisonné, a species of mosaic, is produced by the following process: First, the metal base (gold, silver, or copper) of the desired article is shaped. On it, with india ink, is painted the design. This design is then traced by thin ribbon-like strips or wires of copper, silver or gold, manipulated by expert hands with diminuitive pincers. These are placed on edge, thus forming a network of cells or *cloisons* that outline the design—a difficult and delicate part of the work. These small partitions are soldered or glued edgewise on the article—the glue used being made from the ground root of the Japanese wild orchid. The article is then placed in a kiln and baked in order to attach the *cloisons*, which then are filled with enamel pastes of the required colors, and baked—in which process the enamel shrinks and must again be added to. This process is repeated several times until the enamel is level with the metal bordering lines. As many as twelve bakings are sometimes required.

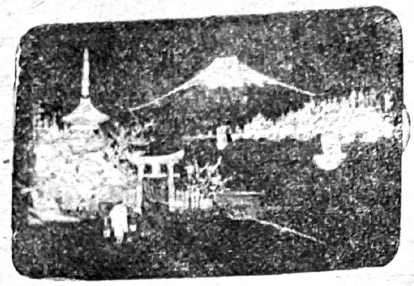
The kiln, purified and dedicated to the spirits of Shintō deities, is provided with peek holes, through which the operator judges the proper moment for taking out the article—and not a second too late or the metal base or the *cloisons* will melt and the article ruined. Only one piece of cloisonné is baked at a time; charcoal is the fuel used.

The next step, when the cloisonné is found to be perfect, is the final grinding and polishing, requiring great skill and judgment. From six to twelve types of grindstones are employed; coarse to smooth. In its production each piece of cloisonné is usually handled by twelve artisans, and individual originality is allowed the craftsmen.

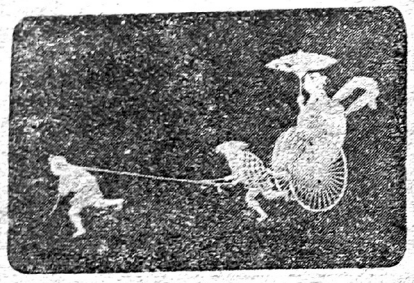
It is the risks incurred in the production of this ware which make its price high, as the purchaser must not only pay for the article itself but also the proportionate cost of other pieces assessed to it that have been spoiled in the endeavor to produce the flawless article—yet perfect vases may be bought as low as ¥11—and from that price to ¥2,500 or more. Kyoto, Nagoya, Tokyo, and Yokohama are the centers of the cloisonné industry in Japan.



DAMASCENE WARE







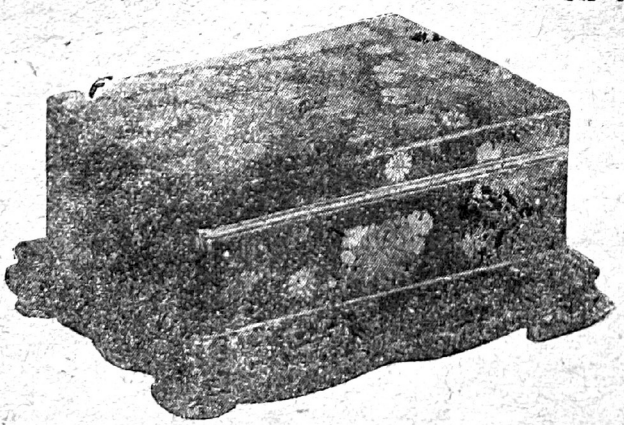


It is believed that damascene was first brought to Japan about 2,000 years ago, reputedly from Damascus, through Korea. In course of time, Japanese craftsmen became skilled in its manufacture, and sword handles, helmets and other articles were adorned with damascene. To meet the modern demand, cigar and cigarette cases, cuff-buttons, boxes, brooches, powder-jars, and numerous other articles, decorated with damascene inlay, are now produced in quantity. The United States and England are the largest buyers of this ware. Annually, more than half of the ¥300,000 worth of damascene ware manufactured in Japan is exported.

Steel is the usual foundation of the articles, though bronze, silver, and gold are occasionally employed. Craftsmen, sitting cross-legged before a low bench covered with chisels, little hammers, and balls of gold and silver thread, fabricate the articles, which go through many processes before they are ready for marketing. The following explains the method.

A design, first drawn on a piece of tissue paper, is placed over the metal surface and traced with a fine chisel into the metal—then removed. The outlines thus cut are undercut four times crosswise and four times diagonally (hatched) to produce something like a silken texture. Into these minute grooves, gold or silver threads almost as fine as cobwebs are hammered, and a deer-horn hammer is used to smooth the surface and tamp down rough thread edges. The article is then placed in a cabinet and made to corrode by the use of nitrate acid, which later is removed with hot soda water. When dry, it is washed twice in weak salt water and baked over a fire. Eight or nine times a day for a period of five days in summer and seven in winter, the article is washed and baked until all the rust in the steel has been conducted out. The clean surface is then dipped into thick red-clay mud and baked again over a hot fire—this process being repeated from 50 to 100 times.

The next step is to coat the surface with powdered charcoal and oil, bake, and repeat from 10 to 20 times, adding more charcoal and oil each time. A piece of cryptomeria wood is used to clean off the black powder, and a small steel rod to rub the surface to a polish. The last step is to add any necessary carvings. Often these are the monograms or handwritten names of the purchasers, if desired. To retain the original polish, the article should be rubbed once a month with a soft cloth dipped in olive oil. Should the inlays become tarnished, rub them with a cotton cloth stretched over a finger tip. The damascene wares of Ohayō, Shimmonzen St, Kyoto, can be recommended.



IVORY: CARVERS AND CARVINGS



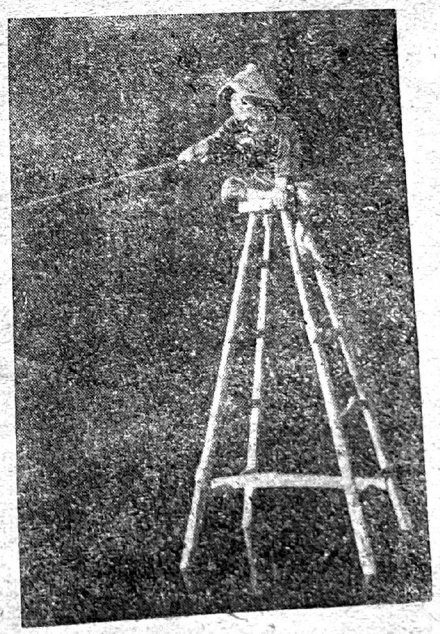
It is said that a pair of tusks presented to Tokugawa Hidetada by the Dutch in the early 17th century was the first ivory brought to Japan, but ivory in any quantity was not imported until the 18th century. During the latter part of the Tokugawa régime, the art of ivory carving was limited to the making of such small ivory art objects as *netsuke*,* and similar pieces. Since that time Tokyo has become the center of ivory carving in Japan, and the art of carving the exquisite statuettes one sees in the shops of ivory dealers has been developed to a great extent.

In the early days of the Meiji era there was no organization of craftsmen, no training school for ivory carvers and engravers, and master carvers worked out their individual ideas according to their genius, but in 1878 Asahi Gyōkuzan started the association now known as Shōko Kai, or Society of Carving Workers. Gyōkuzan, a master craftsman, was then at the height of his fame as the first Japanese to carve from life, and he became famous chiefly through his small ivory carvings of the human skull—which were used for watch fobs. Another carver of this period was Shimamura Toshiaki, whose ivory objects show great originality. He was the first Japanese carver to work from a model and he excelled in his likenesses of beautiful women. With Shimamura Toshiaki, Takamura Koun and Ishikawa Komei were regarded as the three great ivory carvers of those days, and their carvings are much sought after, and bring high prices.

Ivories are subjected to soaking in coffee and all sorts of mixtures to give them an antique appearance, and often walrus tusks are used as a substitute for ivory. This stimulates the production of cheap articles both for export and domestic use. Walrus carvings feel slightly different to the touch and have a different grain from ivory. Ivory imports annually total over ¥5,000,000; exports of ivory art objects exceed ¥3,000,000 yearly.

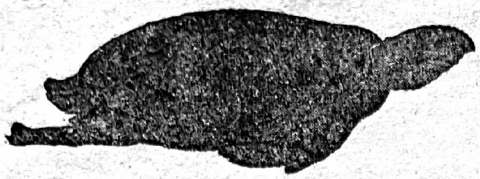


The best ivory comes from Siam and Annam; its dentine is finer and more regular in texture than that of Indian or African ivory, but it is smaller in size and more costly. African ivory is preferred by dealers as it is cheaper and has the advantage of allowing large pieces to be obtained from some of the tusks, which sometimes weigh as much as 160 pounds.



* A *netsuke* is a toggle affixed by a cord to a purse, pipe-case, tobacco-pouch, or to anything a man may desire to suspend from his girdle, its purpose being to prevent the suspended article from falling. The fruit seller and fisherman carvings: Courtesy of Samurai Shokai Art Gallery, Yokohama.

TORTOISE-SHELL WARE—AND TURTLES

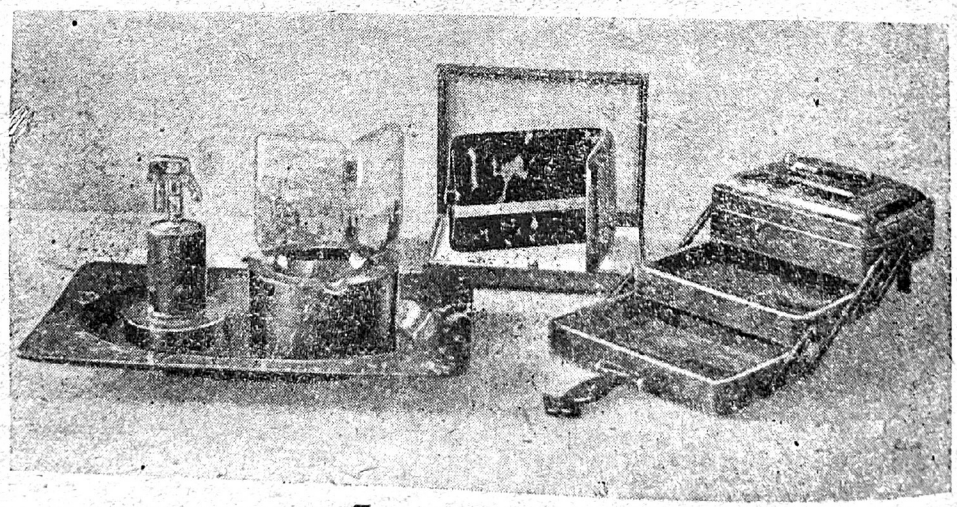


Hawksbi . turtle

The production of tortoise-shell ware is an important industry in Japan, the manufacture of these wares constituting one of the country's outstanding handicrafts. Japanese craftsmen turn out a great variety of beautiful articles ranging from large cabinets to cuff-links and small hair ornaments, including cigarette cases, lighters and holders, spectacle frames, small trays, handles for walking sticks, brush-backs, and other articles, many of them made additionally attractive by artistic engraving.

There are many grades of this ware on the market. Genuine, durable tortoise-shell is expensive; less costly is the ware made of small pieces of tortoise-shell joined by heating and pressing them together. Still cheaper are "tortoise-shell" articles made of green shell, horse's hoof, horn and celluloid. Dealers in these cheap imitations, which are not celluloid, to prove that the article is tortoise-shell, hold it against a match flame, but this is not reliable proof that the cheap article is tortoise-shell inasmuch as many kinds of shell, horn, and hoof never catch fire. When dulled by wear, the original polish may be renewed by means of a few drops of olive oil lightly rubbed over the surface with the palm of the hand.

Ever since Nagasaki was a port open for foreign trade its craftsmen have been noted for their skill in fabricating tortoise-shell ware, and long has Nagasaki been known as the center of the industry in Japan, its production of this ware being valued at more than ¥500,000 annually, but tortoise-shell products are also manufactured elsewhere.

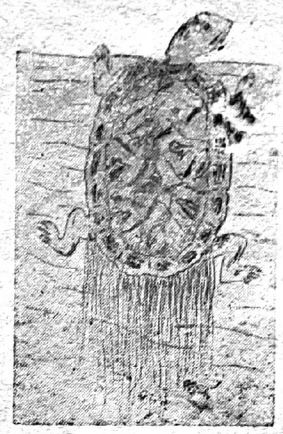


Tortoise-shell products

Tortoise-shell is obtained from the scale of certain sea-turtles, the scales being thin at their edges, overlapping one another like the shingles of a roof. The scales of tortoises are not arranged in this way. The scales of the Hawksbill turtle are sold as 'tortoise-shell." The turtles used by Japanese manufacturers come mostly from the South Sea Islands. Their average cost is about ¥100 apiece.

KAME (*"Turtle"*)

The *Kame* is traditionally believed by Japanese to have a long life. A popular proverb is that "Cranes live a thousand years, and turtles, ten thousand years." Considered as symbols of longevity, pictures and designs of cranes and turtles are depicted on articles used on felicitous occasions, on a bride's kimono, and in many other ways—the latter generally with a tail-like appendage of seaweed which has become attached to its shell during its long life. There are many fairy-tales and legends that relate the ways in which turtles have brought happiness and joy to good people. (See "Urashima.")

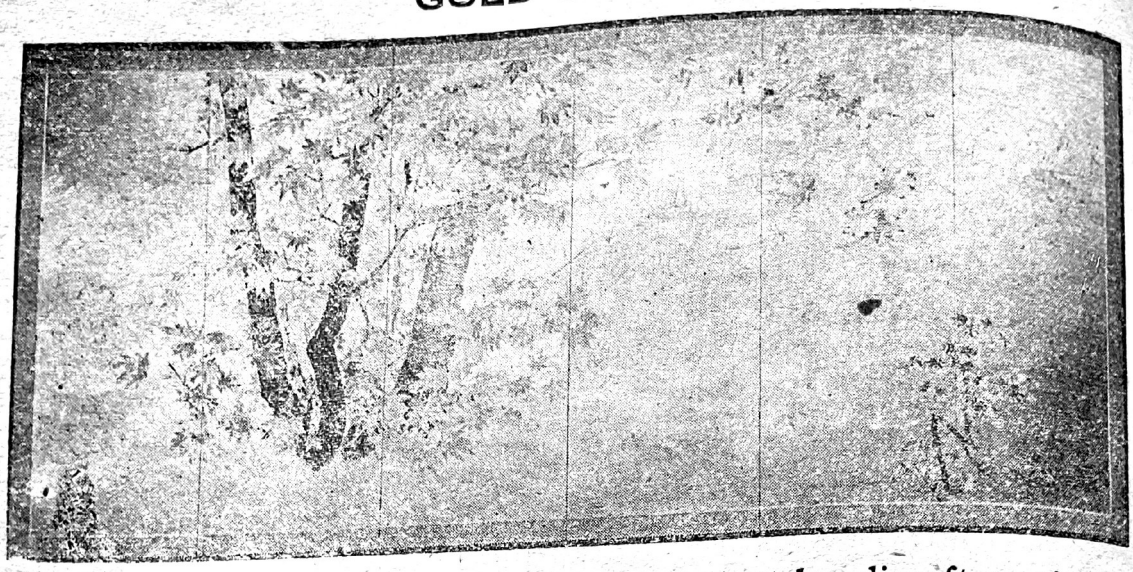


Fishermen often catch large turtles in their nets, but they never kill or sell them. They regard them as sacred, and as luck bringers, and, after giving them quantities of the best *sake*, set them free. Turtles, especially the *Shōgakubō* ("Green Turtle") species, are very fond of *sake*. Because of this fact hard drinkers are called *Shōgakubō*. *Suppon* ("Snapping Turtle") affords a delicious soup, highly nutritious. Many restaurants specialize in dishes made from *suppon*. In certain districts there are families who for generation after generation have made the capture of turtles for the trade their special business.

ACHI-KOCHI (*"Here and There"*)

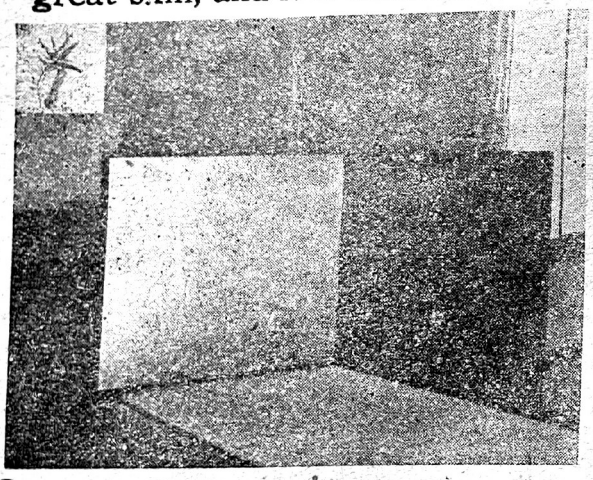
Fine Art Auctions. Fine art auctions in Japan are conducted in a much quieter and subtler manner than those of the West. There is no auctioneer with his hammer to put the finale on his "going, going, gone"; there are no excited crowds. The articles to be sold are placed on long tables with little boxes in front of them; on the boxes are tags giving the lowest price the owners will take for the respective articles. On a slip of paper the bidder writes his bid, together with his name and address, and drops the slip into the box standing before the particular piece he fancies. He goes home and awaits the result—which may be favorable to him, especially if his bid is, say, about 10% higher than the price given on the tag. The successful bidder will be advised that the article is his, and when he has paid for it he may purr in satisfaction that he is the owner of the particular screen, piece of bronze or porcelain, lacquer bowl or box, incense burner, kakemono, salad plate or what-not that he coveted. While this method is not so quick or exciting as the auctions of the West, it has its advantages in that the bidder is not tempted to offer the higher prices which auctioneers try to lure from buyers, and, moreover, the bidder may take all the time he desires to wander around and handle the articles on display.

GOLD SCREENS



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The art of mounting screens is an ancient handicraft requiring great skill, and it is claimed that today Japan is the only country in the world where screens covered with gold foil are produced. Usually they are made with two or six folds. A low, 2-fold screen, known as *makura-byobu* or pillow-screen, is sometimes placed at the head of a bed at night.



A folding-screen is an important piece of furniture in Japanese homes. From birth to death it has a special place in the life of a Japanese. It is the standard ceremonial decoration at births and marriages—and at death—when it is placed upside down at the death-bed as a sign of mourning. When receiving visitors it is customary to display one's best folding screen in the reception room. A 6-fold gold screen costs from ¥100 to ¥1,000, according to the quality of the materials used and the workmanship. Sometimes these screens are decorated. The illustration depicts one with maples and the wild chrysanthemum.

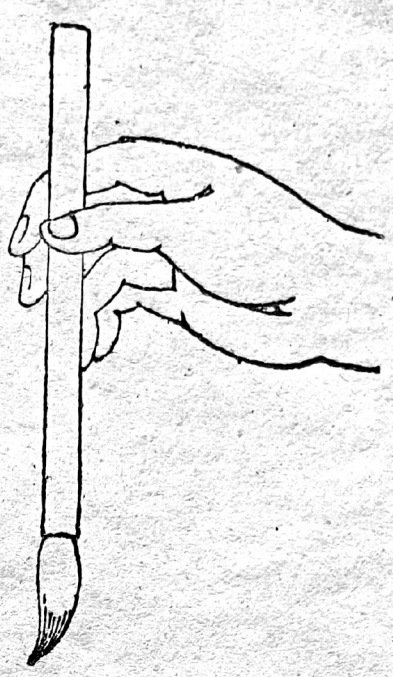
A screen, known as *tsuitate*, which does not fold, is sometimes placed at the entrance of a house, or a room, to screen the interior.



A tsuitate

JAPANESE CALLIGRAPHY

Japanese calligraphy (*Tappitsu*), the art of elegant or beautiful writing, is highly regarded by cultivated persons, an educated Japanese considering a fine specimen of calligraphy higher than a good painting. A single word written by an expert calligraphist may exceed in value a painting by an artist of equal fame. Chinese characters are usually employed, but *Katakana* and *Hiragana*, entirely distinct, are the styles of script used when a proverb or maxim is written. *Katakana* characters are angular, those of *Hiragana* more flowing and intricate.



How writing brushes are held

The Japanese say that the art of hand-writing is not just a mechanical acquirement, but is the expression of one's heart. An old Oriental maxim states "that poetry is the voice of our hearts, whereas hand-writing is the picture carried in our hearts." Thus hand-writing, according to the Oriental idea, should be the expression of ennobled, purified and cultivated hearts. Hand-writing, they hold, must speak to them. Abroad, the photographs of our loved ones are cherished and framed and placed on the wall, desk, bureau, or dressing-table, but in Japan the hand-writings of the dear ones are placed in the *Tokonoma*, the most honored place in a Japanese home. In writing, there are many different schools, as there are in flower arrangement, the tea ceremony, and other similar æsthetic arts, but the idea which dominates the art of hand-writing seems to be the idea which dominates them all.

Noted personages are often asked to write some stately sentiment, precept, or maxim—for friends, or for some public institution, and such writings are very highly valued and kept as treasures. These writings are in the form of *kakemono*, the hanging scroll found in the *tokonoma*, or they may be *gaku*, hanging



Gaku depicting the Japanese idea of the three most beautiful things in Nature. The Chinese characters, reading from the right, are snow, moon, and flowers, symbolizing purity, clearness, and beauty, respectively.

tablets. When traveling, one often sees these latter tablets above the doors of the principal rooms in Japanese inns.

The *fude* or Japanese writing-brush, is invariably employed in pure calligraphy. These brushes range from those which contain only three whiskers of a rat to brushes made of thousands of hairs of rabbits, badgers, or other animals for writing broad strokes—and the variety of shapes, points, and sizes is well-nigh endless. Sometimes a writing-brush can be used in painting, but never a paint-brush for writing. A brush-maker of our acquaintance told us that sometimes he would spend three or even five years in producing a new style of brush before it satisfied him; he also said there were over 2,000 kinds of writing-brushes—with the number increasing. Each is given a very artistic name, such as the name of a flower or a bird—which reveals the Japanese characteristic of beautifying simple every-day things.



It is of interest to note that, under the auspices of the Japan Calligraphists' Association, a festival to express gratitude for the services of brushes in the daily life of its members was held on April 10, '36, at the Hiye Shrine, Nihombashi, Tokyo.

JAPANESE WOMEN

"For it has been well said that the most wonderful æsthetic products of Japan are not its ivories, nor its bronzes, nor its swords, nor any of its marvels in metal or lacquer—but its women. Accepting as partly true the statement that woman everywhere is what man has made her, we might say that this statement is more true of the Japanese woman than of any other. Of course it required thousands and thousands of years to make her. . . . . Perhaps no such type of woman will appear again in this world for a hundred thousand years: the conditions of industrial civilization will not admit of her existence."

—LAFCADIO HEARN
in *Japan, an Interpretation.*

The position of women in Japan is still Oriental, and in a study of Japanese women they must be judged by the background of their own history, tradition, culture and thought, not by western standards. The late Dr. Inazo Nitobe, writing about women, said: "The typical Japanese woman of the present—and let her be clearly distinguished from the Japanese modern woman—is the product of preceding ages. Women, being naturally and instinctively more conservative than men, retain the vestiges of the past longer and more tenaciously than men do or can. A radical woman is an anomaly, a very radical one is a monstrosity."

The typical woman of present day Japan is a conservative power. Domesticity is her chief consideration; above all, she is a good mother, merging her very existence into that of her children. Her life is one continuous sacrifice of self. It may be said that the key to her character lies in the word "obedience." Long ago her "three great duties" were religiously declared to be obedience; first, to her parents; if a wife, to her husband; if a widow, to her eldest son. Her existence apart from these three duties was inconceivable. However, she has power though it is indirectly exercised. It is impossible to estimate the power which a mother wields over her sons. In the absence of the western custom of courtship, a man's affections are often centered upon his mother, and, refused the outlet of the demonstrative attention which a wes-



tern wife bestows upon her husband, the wife's love is concentrated upon her children.

In married life, though the husband may mix with the world, the wife does not, and she has no part in his intellectual or social life. Of late, however, there is a noticeable tendency for the wife to accompany her husband to social affairs.

The wife's personality, though gentle and self-sacrificing, indirectly counts in the home, and in many cases she is the adviser and counsellor of her husband, and is skilful in managing masculine wilfulness. Centuries of oppression have developed in her the talent of indirect control.



The position of the Japanese wife is highly respected by her inferiors and she is always addressed by them as *O-ku-sama*, "the honorable lady of the house."

Relative to divorce. Judicial divorces are comparatively rare inasmuch as for divorce in its simplest form judicial intervention is not needed. All that is necessary is to make a declaration attested to by two reputable witnesses at the local office that the divorce takes place by mutual consent. This procedure obviates undesirable publicity and receives the consent of the offending party if there is sufficient cause which would be recognized by a court of justice. A wife may be divorced for adultery, but not the husband, who, however, may be divorced if convicted of adultery with a married woman. Seldom does the husband apply for divorce on the grounds of his wife's infidelity; such divorces are generally obtained by the above procedure. A wife may refuse to live with a husband who has brought dishonor upon the family, and wilful desertion is a valid ground for divorce. In the absence of any special agreement, the children belong to the family in which they were born, that is to say, to the father. The higher one ascends socially the more hostile and influential are the forces arrayed against divorce.

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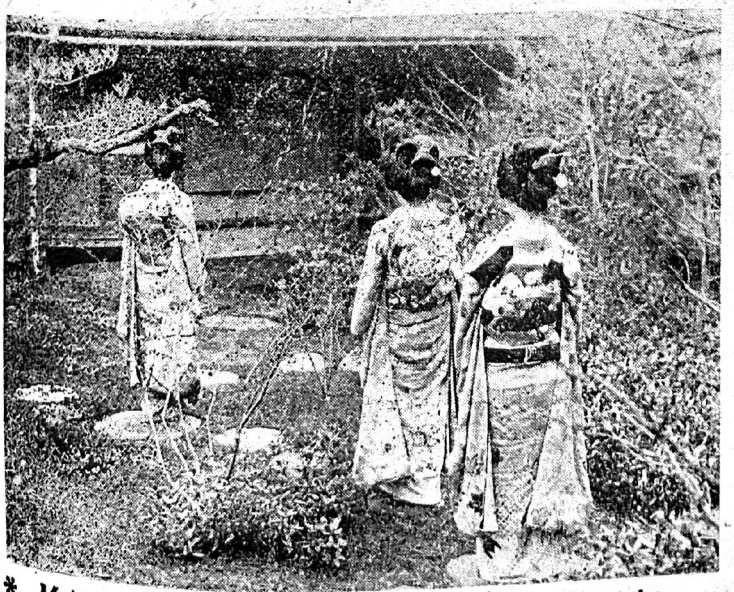
WOMEN'S DRESS

In all its main essentials the dress of Japanese women has remained the same, decade after decade: graceful, artistic, and comfortable. The style and cut of the kimono do not change, but the color and fabric designs change from year to year. One year it may be vertical stripes, the next year the height of fashion may be crosswise stripes. One season the vogue may be designs with dragon flies, which, in the next season will look old-fashioned. Many are the changes, which make clear that to be well dressed in Japan is an expensive business. This expense, however, may be lessened by the skill of Japanese dyers who will take an outmoded kimono, expel all color, and dye and stencil it in the fashionable mode. With silk of good quality this may be repeated several times before the garment is discarded.



An elderly woman

The Japanese costume reveals certain intimate matters about the wearer: age, social status, school, often occupation, etc., which can be determined at a glance. The Japanese have always used apparel to indicate age, rules on this subject being among the most stringent which govern women's dress to this day. There are varying colors for different ages. From the bright colorful kimono of children, costumes gradually change to softer colors and then to the sober shades for the fifty year old woman. Girl babies may wear red, patterned with large floral designs, a little later they will be dressed in kimono of yellow, green, and orange. Still later, girls wear purple and lavender, which, in Japan, is considered suitable for the youthful, in contradistinction to the western custom where these colors are regarded as the prerogative of age. As her years advance, more and more subdued colors and smaller and smaller designs are worn by Japanese women—her clothing beginning to take on a more conservative air after marriage. All kimono have sleeves which form bag-like pockets called *tamoto*, from the open ends of which can be seen the *tamoto* of several undergarments of varied shades. Young girls wear very long sleeves, but as they grow older their sleeves are made shorter. Ceremonial kimono have decorative sleeves of extra length, called *furisode*, which reach almost to the hem of the garment.



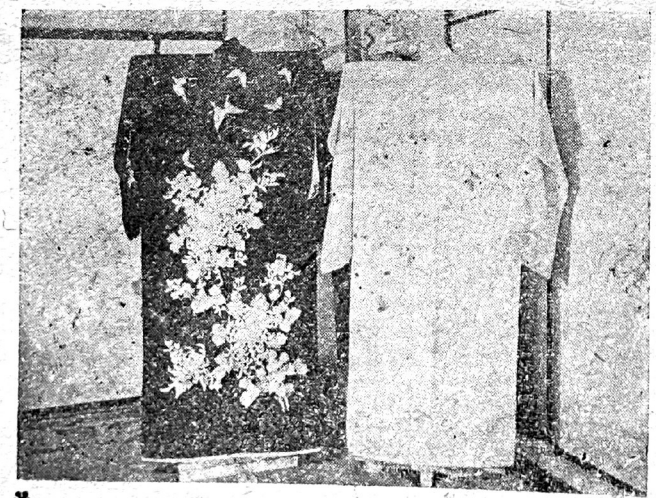
* *Maidens of about 19 or 20 years of age in ceremonial dress*

WOMEN'S DRESS

A bride's dress. Over the scarlet *nagajuban*, or long under kimono, a stiff ribbon sash or *datemaki* is tied tightly to keep the undergarments in place and to make a foundation for the *obi*. (See "*Obi*.") Another *datemaki* is tied over the ceremonial bridal kimono, which is a garment adorned with flowers, perhaps a tortoise or cranes, or other objects of auspicious wedding significance, symbols of long life. Sewed to the *nagajuban* is an ornamental neck-band, known as a *han-eri*, which is generally decorated with embroidery. It is considered almost as important a part of a bridal costume, and in fact of women's apparel, as the *obi*, inasmuch as the smooth skin for which Japanese women are noted shows up in dainty relief against the delicate neck-band. (See "*Han-eri*.") Then the beautiful brocade *obi* is placed around the bride's waist, a silk sash being tied over the middle of the *obi*. A pocketbook with lucky charms is tucked inside the fold of the kimono above the *obi*, and then the silk head-dress, *tsunokakushi*, made of the best white habutae (or it may be a strip of white gauze over pink silk), is placed around the head. Literally, *tsunokakushi* means "to hide the horns," or "horn concealer." Lastly, the *uchikake* or long coat-like kimono, a garment with elaborate designs, is put on. It falls to the floor where it is spread out in fan-shaped manner. This kimono is worn by members of wealthy families. The *hakoseko*, or mirror case, is tucked into the outer robe so that it shows a little, and a fan is carried in the hands.



*



* Kimono

The dress described costs about ¥500, though others may cost as much as ¥1,000 and up—the *obi* alone may cost ¥5,000 or more. Of course there are cheaper wedding outfits. (See "Marriage.")

Yukata, the cotton kimono. The *yukata* is a loose gown, or robe, made of cotton goods. It serves as a lounging kimono, a bath kimono, and for other purposes. It is held in place by a light-weight sash or belt. *Yukata* have bold designs and attractive patterns that possess originality and that impress one with a sense of coolness. In designing patterns for *yukata*, artists use sea or river scenes, flowers or leaves of trees and plants to emphasize this idea of coolness. Some of the *yukata* when displayed for sale bear the name of the artist and the title of the design. Most of the designs are dyed in various shades of one color, the customers choosing the designs best adapted to

their age and taste. The cloth required can be bought for from eighty *sen* to a few *yen*; made up *yukata* sell from three to four *yen* each. They are easily laundered and there is no distinction as to quality. Men also wear them, but men's patterns are largely confined to stripes and squares. At present, besides cotton cloth, *yukata* are often made of silk, linen, and challis.

The word "*yukata*" implies the meaning "after the evening's bath," and after their baths, Japanese women don their well-washed and starched *yukata*, slip on their *geta* (foot-gear), for with this garment *tabi*, or digitated socks, are not worn, and so clothed they appear in public for a stroll.



The comfortable yukata ✱

Overseas visitors are delighted with the beauty of the expensive, colorful, richly embroidered silk kimono and *obi* worn by Japanese womanhood, but these show only the superficial beauty of Japanese women. Their charm is best expressed when seen in summer time, the only time when *yukata* are worn; then the real beauty, not the artificial beauty, of Japanese womanhood is presented.



● *Yukata with ocean waves pattern*

Toyokuni, Utamaro, and Kunisada, masters of the *ukiyoe* color-prints, in their famous prints, glorified the beauty of the contours of women in *yukata* —their simplicity. A group of these prints affords pleasure to the eye.

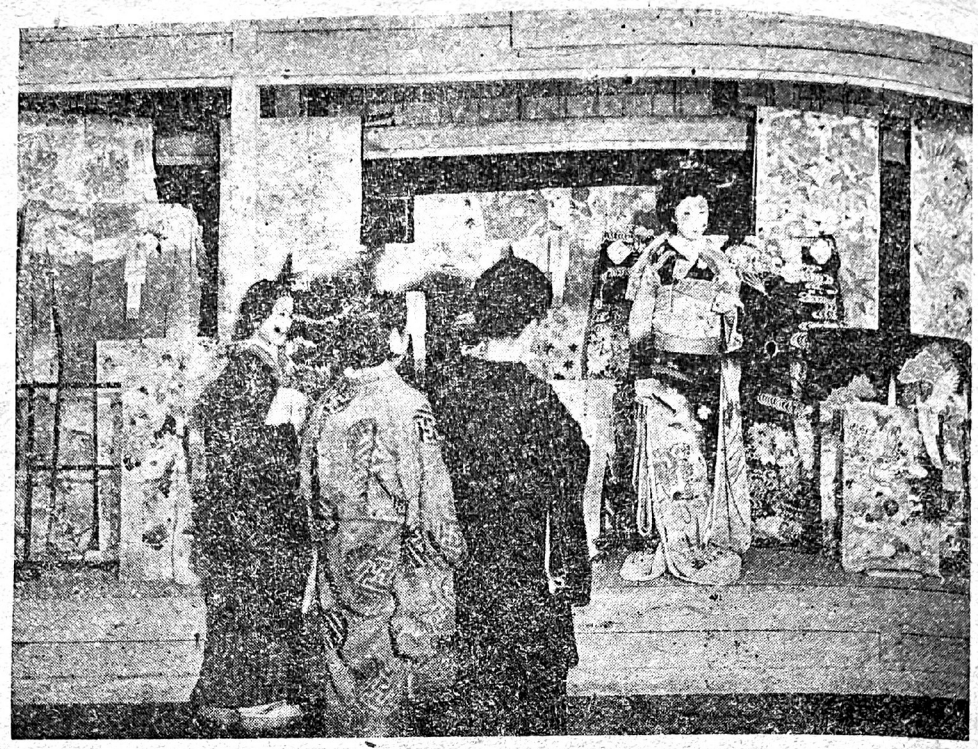
Also there is the *appappa*, an adaptation from the west, a thin loose-fitting one-piece garment, somewhat akin to the western house dress. In the hot Japanese summer, *appappa* are worn by many women, as it affords a coolness which cannot be attained by any other form of apparel.

In passing, it may be noted that the kimono is folded over the chest with the left side over the right, like a foreign-style man's coat. Sometimes foreign opera companies give performances of Madame Butterfly, and until they are well advised wear their kimono folded right side over left—which causes much amusement to the Japanese who are in the audience, because that is the manner of dressing a corpse.

Certain classes of people who dress in the Japanese way wear *haori* coats and *hakama* or pleated skirts: school-teachers, business men and women in some of the government offices, priests and priestesses, and others. The two garments are never of the same design or material. For women the skirt is plain and not bifurcated; for men it is of striped silk and divided. This style of men's dress is also used on formal and semi-formal occasions.

Notwithstanding the tendency of the modern Japanese woman to adopt foreign dress, it is believed that it will never wholly displace the native dress, for the reason that the Japanese figure is seldom adapted to that style; but be this as it may, it is certain that if Japanese women generally adopt foreign dress, the stream of overseas visitors will turn aside from Japan, because it is the people, their dress, manners and customs that interest foreigners—not so much the scenery of a country, unless it is something very special, for every country on the globe has more or less attractive scenery, or objects worth seeing.

OBI



Obi on display

The obi is the distinctive feature of the Japanese costume—it adds grace and charm to the already graceful kimono of the Japanese woman—young and old. It varies in pattern, in color, and in the way it is tied, these varying according to the age, social position of the wearer, and the occasion—and on whether the event is felicitous or not. Children wear a length of silk tied in a bow at the back, bright in color for girls and dark for boys. When men wear kimono, their obi is black. The stiff obi which makes the Japanese costume unique may first be worn by girls when they are seven years old, at the festival of *Shichi-Go-San* (7–5–3), in November. But when attending school, they wear the pleated skirt and no obi. Debutantes, on ceremonial occasions, such as weddings and banquets, wear the obi tied in an immense *chō-chō* (butterfly) knot. At other times it is folded over a small pillow-like support at the back, looped up and fastened, the end of the knot left hanging about ten inches. On dress occasions the obi of a court lady is not looped up; it is left hanging, as is also her hair. The artistic tying of an obi calls for the services of an expert. This exactitude of tying has been developed by social custom established through the centuries, as the obi must be tied in such a way that its pattern, whether of birds, flowers, or of a landscape, will show at its best.

Roughly there are two classes of obi, the *maru-obi* (all-round obi) and the *chūya-obi* (day and night obi). The former, for ceremonial wear, is made of one pattern and material throughout, in one double-width piece that is folded. The material used is unusually heavy, such as figured satin, brocade of rare quality, or *hakata*, a special silk cloth originally made in the Hakata district. The best obi material is hand-loomed, the threads being dyed before it is woven. For very choice obi, gold and silver threads are used. The threads, depending on the manner in which they are treated, are made to yield from forty to fifty shades. For example, an ivy leaf design may show some fifty varieties of hues. Even a skilled weaver can weave only four or five inches of an obi of fine quality in ten hours of continuous work. This is a contributing factor to the high cost of a good obi. An obi is usually twelve feet long, two feet wide if doubled over to the regular one foot width. *Chūya-obi*, for daily use, is an obi with two usable sides, each side of different cloth, color, and pattern.

Of the ten girdles that are worn with a ceremonial kimono, the obi is the foremost. Kimono for street wear are much simpler, and the number of girdles is less—but the obi is indispensable, even though, at times, it is almost torture to many women to be bound with a stiff, heavy obi—which is hot, and prevents relaxation.

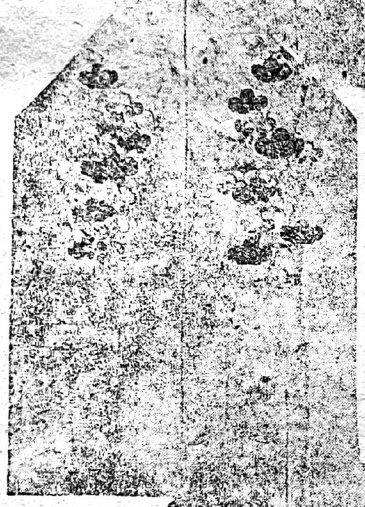
HAN-ERI ("*Ornamental Neck-band*")



Depicting the famous legend of the tennin (Buddhist angel) who, with her feather robe, came to earth. A favorite No play, "Hagoromo."



Painted balls of the kind young girls play with.



Plum bossoms with a feathered arrow shaft as a background.

Bamboo leaves.



Picturing two ancient dancers.

Hand-embroidered han-eri.

An important accessory to the dress of Japanese womankind is the *han-eri*, the dainty neck-band worn under the kimono. It is as necessary to the female costume as is a necktie to a man, and is used for a similar purpose. As stated in the description of "Women's Dress," the *han-eri* is sewed to the neck of the *nagajuban*, or long under kimono. It is about 2½ feet long, with a width of about 7 inches, and ranges in price from 10 *sen* (if made of rayon) to ¥40 or more, if hand embroidered. So mos young women are able to add a variety of *han-eri* to their wardrobes.

In general, young women wear bright colors and showy designs; more elderly women wear subdued motifs in their *han-eri*. Bridal *han-eri* must be white, embellished with silver embroidery; for festive occasions this neck-band is also white, embroidered in delicate designs: a silver spray of flowers, a golden dragon, or other designs; plain white is only worn at funeral ceremonies.

In Tokyo, and other large cities of Japan, there are shops whose main specialty is their *han-eri*. These offer a wide range of coloring, pattern, and design. Foreign visitors are intrigued by these attractive neck-bands, and many are purchased to be taken to the homeland as gifts, or as souvenirs.

MAGE ("*Styles of Hair-dressing*")

In Japan, there are more than 30 styles of hair-dressing for women, men, and children. For young Japanese women of marriageable age, the *Shimada* is the traditional coiffure, but this elaborate hair-dressing is gradually dropping out of use except for formal occasions.



Front and side views of the Shimada style

As is well known, Japanese women's hair, generally, is jet black, quite long, abundant, and very straight,—this last quality being due to the fact that the hairs themselves are cylindrical in shape—which enables Japanese hair-dressers to produce effects that would be very difficult to attain with any other kind of hair. Until recently wavy hair or hair with the slightest inclination to curl was looked upon with distinct aversion, but now the foreign "permanent" is the fashion, and many modern Japanese girls, women, and even men, appear with artificially waved hair.

No woman can successfully arrange her hair herself in the *shimada* style, the services of a professional hair-dresser being required. This style, despite the hair's graceful loops and loose appearance, is very heavy and its various divisions are very tightly tied. Many a headache is endured for the sake of this stylish coiffure. An ornamental hairpin gives the finishing touch to the hairdress. Gold or silver pins, with a large coral bead on the end, are preferred. A long article could be written on the pins and combs that are worn in a Japanese coiffure. For many years they took the place of jewelry for Japanese women.



Marumage

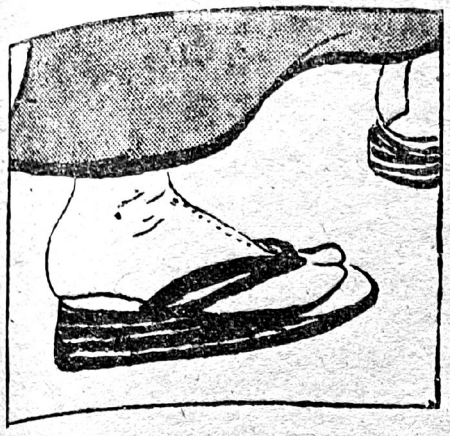
Married women usually wear their hair in the style known as *marumage*. This is very much like the *shimada* style, except that the last loop is wrapped with a piece of ornamental cloth, usually silk, and then folded forward. The bar which passes through the loop of the *marumage* is an important feature of this style. It is esteemed by Japanese ladies as highly as a handsome brooch is regarded by the women of western countries.

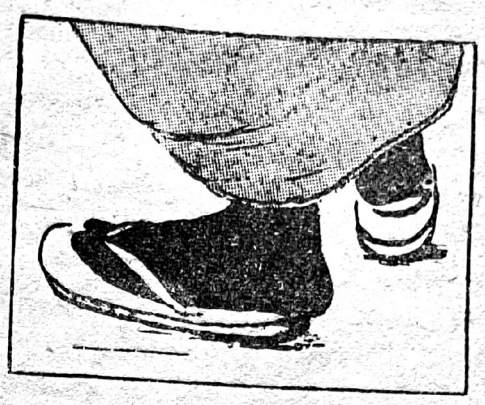
While these two are the principal styles, there are many variations of both *shimada* and *marumage*.

CEREMONY

Hair Washing Ceremony. Annually on August 5, at the Nogi Shrine in the village of Kano in Tochigi Prefecture, hundreds of young girls wash their hair in the river that flows by the shrine, for the reason that, according to a legend of the village, if a girl washes her hair at this ceremony it will become more beautiful, and she will be free from headaches throughout the year.

TABI (*Japanese Socks*)





Tabi (Japanese Socks) have a separate division for the big toe, so that wearers may thrust the thong of their footgear between the big toe and the next toe. Tabi reach just above the ankle and are fastened by means of metal hooks slipped into thread loops on the inner side; formerly strings were used. The legs are bare above the tabi, though many women and men now wear long stockings with tabi. In color, tabi are white, black or dark blue, and are made of cotton, velvet, sateen or silk.

Tabi were originated by the Japanese in mythological days, according to Professor Idei, of Waseda University, who states that the *Haniwa* or clay images found in ancient mounds were provided with tabi made of skin or leather, and until the 17th-century leather tabi were worn, more or less.

The tabi made of cotton of the present day became popular during the Tokugawa régime, when Iyemitsu was the Shōgun (1623–51). Later, in 1657, the reason for the general use of tabi is thus related: Umeno, the 17-year old daughter of a pawnbroker, died on Jan. 15, 1655. She was buried in the graveyard of the Hommyo-ji Temple, Hongo, Tokyo. Her *furisode* kimono (long-sleeved garment), which at the funeral draped her coffin, was sold by the temple priest to a second-hand dealer in clothing. The next year, on the anniversary (Jan. 15) of Umeno's death, another funeral was held at the same temple for another 17-year old girl, the daughter of a paper dealer. Umeno's kimono also draped the coffin. The kimono was again sold—and for a third time, on Jan. 15, 1657, it appeared again at the temple, on the coffin of another 17-year old girl, the daughter of a dealer in malt. The priest was too scared to sell this kimono of such ill omen again, so he decided to burn it, and started to do so—but a sudden gust of wind blew the burning garment against the temple, setting it on fire. Fanned by strong winds, the fire spread in all directions, and more than half of the buildings of the city were burned in the great conflagration—which is commonly known as the "Furisode Fire."

Immediately after this fire the government organized fire brigades, the firemen composing the brigades being ordered to wear a regulation uniform of coat, overcoat, and head covering made of deer skin. This caused a shortage of leather in Japan, as, at that time, few cattle were slaughtered. Then it was

that Yedo citizens and people throughout the country began to wear tabi made of cotton goods instead of leather.

While the demand for tabi has diminished through the wide use of shoes, there is no decrease in the total number of tabi purchased. This is accounted for by the fact that in the rural districts people who formerly went barefooted are now wearing tabi. Today, the annual total production of tabi in Japan is estimated at 150,000,000 pairs, which, practically, has been the average production for the past ten years. The cotton tabi retail at from 20 to 30 *sen* a pair. The town of Gyoda, Saitama prefecture, produces one-third of the tabi manufactured, or 50,000,000 pairs. A number of large companies are now engaged in mass production of tabi by modern machinery.

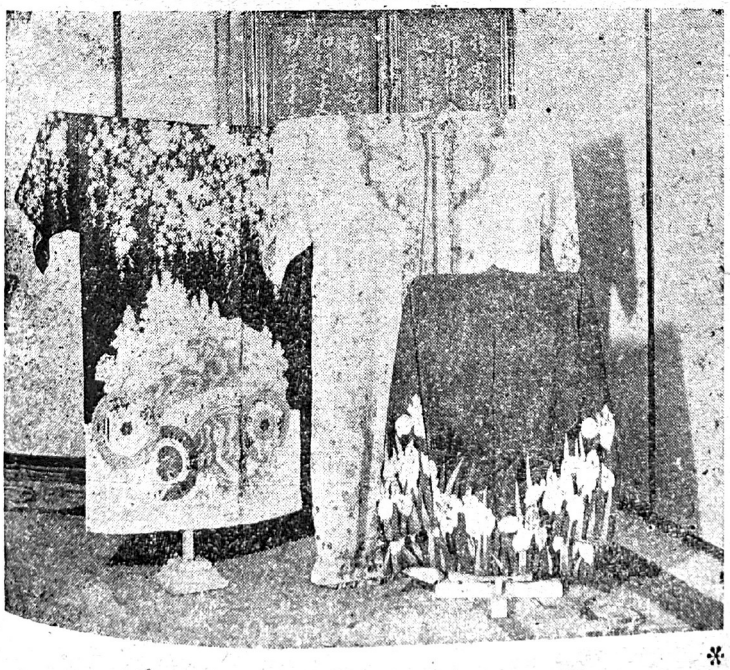


At ease in her cool yukata, enjoying a summer breeze.
See "Women's Dress."

MARRIAGE

Weddings in Japan, like those in other countries, are celebrated in accordance with the standing and wealth of the families of the participants. When nobility marries, fixed etiquette governs the ceremony; when wealth marries wealth, the ceremony is elaborate; when coolies marry, there is little or no ceremony and often even the essential formality of registering at the registry office is dispensed with. Between these extremes is the great middle class, and when they marry the ceremony may vary between a simple home wedding and a big wedding held at a famous shrine, depending upon the pretensions and resources of the families involved. Here the principal features of a typical marriage of a well-to-do middle class family are described.

When in the family council it is decided that the time has arrived for a son or daughter to be provided with a mate, the head of the house requests a friend, either a man or a woman of mature years, or a married couple, to serve as a go-between and find a suitable candidate—and the go-betweens regard it as an honor and duty to arrange the marriages of younger people. Sometimes the services of a professional go-between are employed. Within a reasonable time an eligible mate is presented. Two or three names may have to be submitted before both sides are satisfied. The family council considers all the available facts relating to the family position, wealth and character of the young person. If satisfactory a "*miai*" or mutual-seeing meeting between the prospective bride and bridegroom is arranged for some lucky day. This meeting may take place at the home of the go-between or that of the prospective bridegroom, or at a theater or at a concert. Usually the prospective bride and bridegroom are accompanied at this first meeting by their parents who are thought to be better judges of men and women—and character.



An important part of a bride's trousseau

When the *miai* meeting proves successful and individuals and members of both families agree to the proposed marriage, the exchange of *yuinō*, or engagement presents, marks the acceptance

MARRIAGE

of the marriage proposal. These presents, delivered by a relative of the young man's family, are sent on a lucky day. Formerly *yuinō* included among other articles an *obi*, *kimono*, a cask of *sake*, a *tai* (sea bream), and *kombu* (a seaweed), the last two articles having their own symbolic meanings of everlasting happiness and prosperity. Nowadays this custom is still maintained in many districts in form only, not in substance. In the cities and in some rural sections a scroll of paper, on which the names of these articles are written, is sent, together with a sum of money, as *yuinō*, the amount ranging from ¥100 to ¥500. The return present from the bride's family generally consisted of a *hakama* (formal pleated trouser-skirt for men), or a formal *kimono* dress, together with other symbols of happiness, but now it is customary to make the return present just half the amount of money received, however large that sum may be, without the clothing. With this exchange of presents the betrothal is formally concluded and the marriage agreement becomes binding, and the marriage itself is then only a matter of time.



In bridal dress

About three days before the wedding day, the bride's belongings are sent to the bridegroom's house. These include not only the bride's costumes, toilet articles and other personal effects, but practically all the equipment for the new home; *tansu* (chest of drawers), *futon* (bedding), writing and other tables, *koto* and *samisen* (musical



A home wedding. A serving girl is pouring sake into the bride's nuptial cup. The groom is seated nearest the tokonoma, the best man is at his left.

instruments), kitchen utensils, etc. The family sends its daughter to her new home with a sufficient number of *kimono* for all seasons.

The wedding ceremony, known as *yomeiri* ("Bride's entrance") or *shūgen*, was formerly held at night, but is now performed also in the afternoon or even in the morning, but a lucky day is always chosen. The ceremony may take place at the bridegroom's house, at a Shintō shrine, or at a hotel or restaurant which is equipped with a small shrine for the accommodation of wedding parties, and where the reception and banquet are held. The expense of the latter is generally shared by both interested families, or by one family if it happens that it has much more wealth than the other family. The ceremony has no religious significance in Japan, even though it may be held at a Shintō shrine or Buddhist temple, or before the tablets of the family's ancestors, but wherever the ceremony is held the bride is taken there by her parents and the go-betweens. She wears the bridal costume and a triangular white gauze band over pink silk on her head, called *tsuno-kakushi* or horn cover, which is symbolically intended to conceal the horns of jealousy which womankind are believed to possess. Only the parents, the go-betweens and usually two or three small serving girls are present. Occasionally a bridesmaid and a best man may attend.





Bride and groom. Below is shown the intricate tying of the obi

When all are ready, a set of three *sake* cups are brought to the bridegroom, who takes the topmost cup which is then filled with *sake* by a girl, in three pours. He drinks it in three sips. The same cup is taken to the bride and is filled and drunk in the same manner. The second cup is then offered first to the bride and then to the bridegroom. The third cup is first offered to the bridegroom and then to the bride. The three cups are similarly filled three times each, the *sake* being drunk each time in three sips, the bride sipping delicately, or feigning to do so. Thus is the marriage solemnized. The manner in which the ceremony is performed is called "*San-san-kudo*" (three by three, nine times-exchange). The ceremonial *sake* cups, made of earthenware or lacquer, are like small saucers. They are held by the hands, with fingers spread out on the bottom. Mere words do not unite a couple in a Japanese marriage, the drinking ceremony as a symbolism of the union of marriage corresponding to that of the ring in the west—and the bride, perhaps for the first time in her placid life, is the center of attraction.

The ceremony of binding the two families together also consists of drinking *sake*. The members sit in two rows, facing one another, the head of each family sitting at the head of his row, followed by his wife. The new couple are

seated at the ends. The father of the bridegroom first drinks a cup of *sake*, which is then handed to and filled for the bride, and then it goes to the bridegroom's mother. The second cup starts with the father of the bride, going next to the bridegroom, and ends its circuit with the mother of the bride. The last cup begins with the father of the bride, goes next to the father of the bridegroom, then to the bride's mother, the groom's mother, the bride and the bridegroom. This ends the formal introduction of the two families.

The bride usually changes the bridal costume for another costume after the ceremony, preparatory to the wedding banquet which generally follows—at which many relatives and friends are invited. For economic reasons there is now a tendency to reduce drastically the expense of these weddings.

Sometimes in these modern days there are real love matches, but even so a go-between is often requested to act, if only to make the usual felicitous speech at the wedding banquet, and many marriageable young women prefer to have a go-between arrange with their parents for their marriage.

Autumn and Spring are the favorite seasons for weddings, and November and December the favorite months.

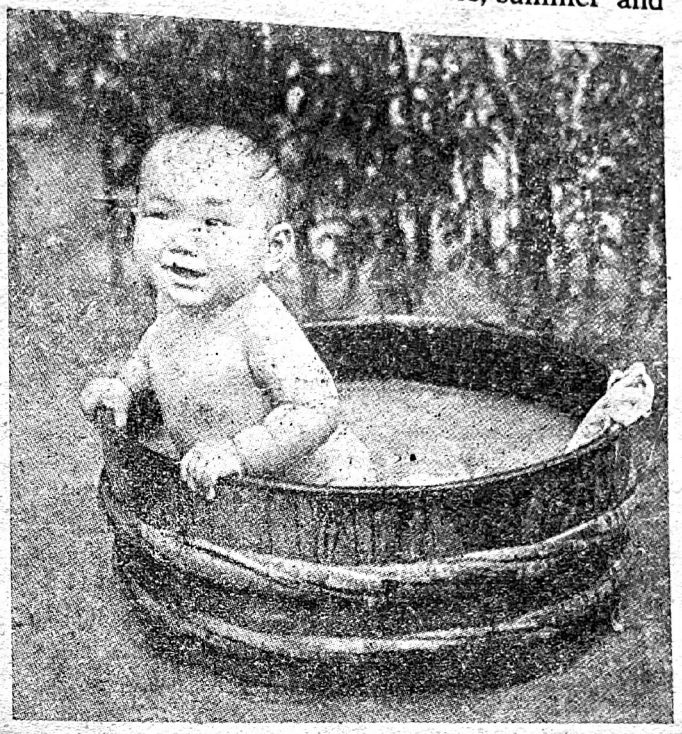
Thus it will be seen that there is no courtship before marriage, no romance, love, or sentiment; that, in Japan, marriages are considered a union of families rather than of individuals, and seldom have the principals much say in the matter; that duty to the family is counted as more important than love, and that duty to the family is inevitable. There are arguments for and against the Japanese system, but the suppression of individual choice is deadening to all sentiment and romance, and is the cause of many suicides and divorces—Japan standing close to the United States in this latter respect. The old Confucian canon, "that after the age of seven, boys and girls shall not sit in the same seat" is still strictly observed and has made a distinct barrier between the sexes which no westernization can overcome. Moreover, even today Japanese girls are taught from infancy to regard men as their superiors, and always to favor them in every way. Some authorities believe that, generally speaking, Japanese girls at least are not yet prepared to make free choice, and that generally they lack resistance against young men.



At the wedding banquet, the bride is seated beside her husband. The food is brought in on individual trays.

BATHING

The Saturday night tub is not for the Japanese! They bathe much more frequently than once a week, in the public baths or in their homes, summer and winter. The majority of them take a bath almost daily—and in hot weather, several baths daily—always in water that is near the boiling point. For cleanliness of body the Japanese are not excelled by any nation. They are constant patrons of the many hot-spring resorts of the country, and often will go far out of their way in order to enjoy a hot-spring bath.



"Good morning." "The same to you."

Japanese physicians advise foreign residents to take hot baths, inasmuch as cold or tepid water baths in Japan's climate induces rheumatism. Reliable statistics reveal that the percentage of rheumatic cases among foreign residents in markedly higher than among Japanese. It is claimed that hot baths are beneficial to health.

Public bath-houses are popular establishments; they are found everywhere, with separate sections for men and for women. The main tank, generally tiled, is from eight to ten feet square or more in the large cities and about three feet deep, with a narrow seat part way or all the way round about half-way down. The water in this tank has been considered by some people to be unclean because it is used by many bathers, but competent authorities have found, upon investigation, that, on the whole, the public bath water is much cleaner than that of the private baths used by families in their homes, where, after the master of the house has taken his bath, the mistress and the children, and then the servants take baths in the same water. This is due, it is stated, to the constant replacing of old hot water with new in the public baths, and to the high temperature of the water (about 120°F.)—which kills most of the germs.

The public bath-house is a sort of social center where friends meet, exchange local gossip, and sometimes business is transacted in them. The bath charge is five *sen*, children three *sen*; if a bather wishes his back rubbed, a *bantō* ("a watcher and washer") will do so, and will also thump and massage him, the charge being five *sen* more. These washers, for both sexes, are men, invariably. Relative to this custom, and the occasional glimpses of nudity at hot-spring resorts, it is well to remember that in Japan "the nude is seen but not looked at."

BATHING

The bather provides his own soap and towel. Experienced bathers always use the Japanese towel, *tenugui* ("hand washing"), taking it into the bath with them. Curiously enough a wet towel, wrung out, for drying the body is most satisfactory, provided the water is hot enough.

The Japanese bath is a cleanly operation. Soap is never taken into the bath. Every bath-house and bath-room has a number of small wooden tubs lying around, for it is an old-established rule to sluice the body with several tubs of water dipped from the bath before entering for the initial soak. Before getting in, it is customary to say *gomennasai* ("excuse me") to those in the tank, for the reason that with the high temperature of the water any disturbance of it causes great discomfort to the occupants. The bather then eases himself into the hot water, remaining for a few minutes. Getting out he thoroughly lathers his whole body. Hot and cold water are drawn from faucets for face washing. After the lather has been carefully rinsed off, the bather takes his real bath, reentering the tank or bath for invigoration or for relaxation, or for warmth, staying in the water as long as desired, and often he douches himself with cold water upon leaving the bath. In the homes, the wooden bath tub may be round or oval or square, of size and depth sufficient to allow the bather to sit with knees bent in front of him, the water reaching almost to the chin. The water is heated by means of a charcoal or other fire in a small iron stove built into one end of the tub. This method of preparing a bath, which may take an hour or more, depending on the size of the tub, renders it impracticable, if not impossible, to provide a complete change of water for each bather. Public baths are heated from furnaces.



The Hot Bath. From a color print by Utagawa Toyokuni (1769–1825).

GIFT GIVING

The custom of gift giving is widespread in Japan, many more occasions existing for the exchange of presents than in the West, and there is much more etiquette and significance associated with the presentation of gifts than in the West.

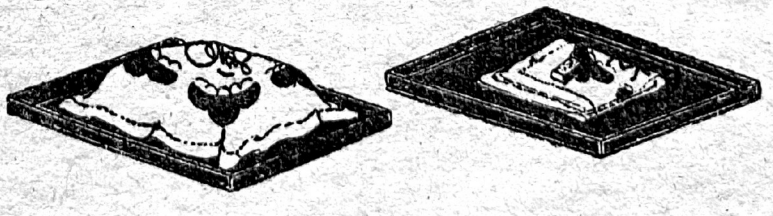
Etiquette prescribes that a gift of cakes shall be brought the first time one calls on a friend, and, in fact, a small gift is usually brought every time a call is made. Foreign residents are aware that upon leaving after a call at a Japanese house it is the custom for the hostess to give cakes to be taken home, and at a party it is customary for guests to eat very little but to take home some of the food carefully wrapped in paper so that their families may also derive enjoyment from the affair.

While a gift of cakes is more or less formal, more license prevails at New Years, when it is good form to present gifts of food; oysters, eggs, fruit, and other choice foods. Money, politely wrapped in white paper, and enclosed in an envelope is another gift often made in Japan. At New Years, millions of yen are paid to stores in exchange for merchandise orders, the recipient of such an order being free to choose whatever merchandise he may select at the store where the order has been purchased—and such orders are highly prized if they are payable at some large popular department store.

Gifts are made on congratulatory occasions: weddings, on the birth of a child, and on recovery from illness. Also it is customary to send gifts to a funeral—often more substantial than the real or artificial flowers usually sent. Japanese etiquette makes it well-nigh obligatory to return a present very soon after the receipt of a congratulatory gift, a young married couple usually settling their wedding gift debts at the wedding feast: sometimes a valuable article of silver, or of lacquer, or a whole cake for each guest. Appropriate return gifts for a baby present are boxes of soap, beautifully colored and packed, or towels in fancy boxes. In special sections of department stores displays are made of gifts suitable for return giving. The formal return gift for a funeral present is a roll of white silk, for a kimono lining, though often less expensive presents are returned—a *furoshiki* or some other article of silk.

The etiquette upon receiving gifts sent by a servant is to return at once two plain sheets of Japanese writing paper, folded twice, or a box of matches, the latter a survival of the old-time custom of returning the flat, broad carton of matches, which were more expensive than the matches sold today. If the gift is presented by the giver, it is properly accepted with both hands, and raised toward the forehead. This is a sign of great respect and honor as the head is considered the supreme part of the body, and is an indication that the gift is highly valued. Japapane do not open gifts in the presence of the giver.

This exchange of gifts takes place especially at *O-Bon*, a memorial festival observed yearly on July 13-14-15, and at New Years.



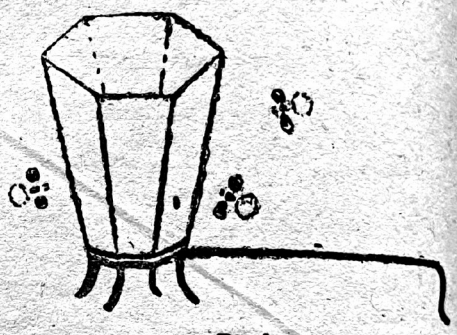
HOTARU-GARI *(Firefly-catching)*

In June, firefly-catching, a diversion of many Japanese, is an especially alluring pastime for children, who, usually accompanied by parents or elders carrying lanterns, go to the nearest bank of a pond, lake, or river where the insects are numerous. Each child has a tiny cage or a paper bag in one hand; a fan or bamboo-wisp in the other. As they go to the selected place they generally sing a lively song to attract the insects. Here is one of the songs:

Hotaru koi! Hotaru koi!
Atchi-no-mizu wa nigaizo!
Kotchi-no-mizu wa amaizo!
Andon-no Hikari wo choito mite,
Koi! Koi!

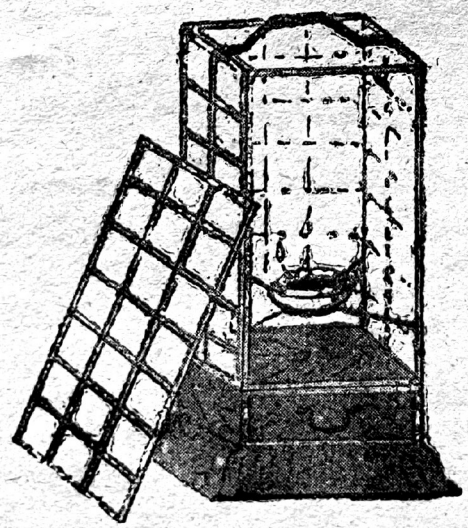
Come firefly! Come firefly!
Waters on this side are sweet!
Waters on yonder side are bitter!
With the light in the *andon** as your mark,
Come! Come!

As the insects dart about the children gleefully chase them, striking them down with their fan or bamboo-wisp; then they are easily caught. With their captives the children return home, and spraying some grass with water, place it in the tiny cage with the insects. The cage is hung under the eaves of the house, the insects living for three or four days, showing their sparkling lights every night. Wealthy folk bring large cages of *hotaru* from distant districts and set the insects free in their gardens, just to enjoy the intermittent glow from the *hotaru* on lawns and trees. At the night fairs the Yomise dealers sell the insects at two for one *sen*.



Bonbori

Excursions are made to noted firefly districts. In the Tokyo vicinity the best place is at Omiya, on the Minuma River (sixteen miles from Tokyo), famous since feudal days. In the Kwansai District, noted places are Ishiyama, near Ōtsu, on Lake Biwa; Hozegawa Bridge and Uji, near Kyoto. Uji is especially noted for its *hotaru kassen*, or the battle of fireflies. Thousands of fireflies, flying in a body, come in conflict with another group of equally numerous fireflies. The battle, generally, is short, but when it is over, whether fought above land or water, many fireflies are found that have fought themselves to death in the encounter. It is a spectacular sight which usually occurs about June 10th.



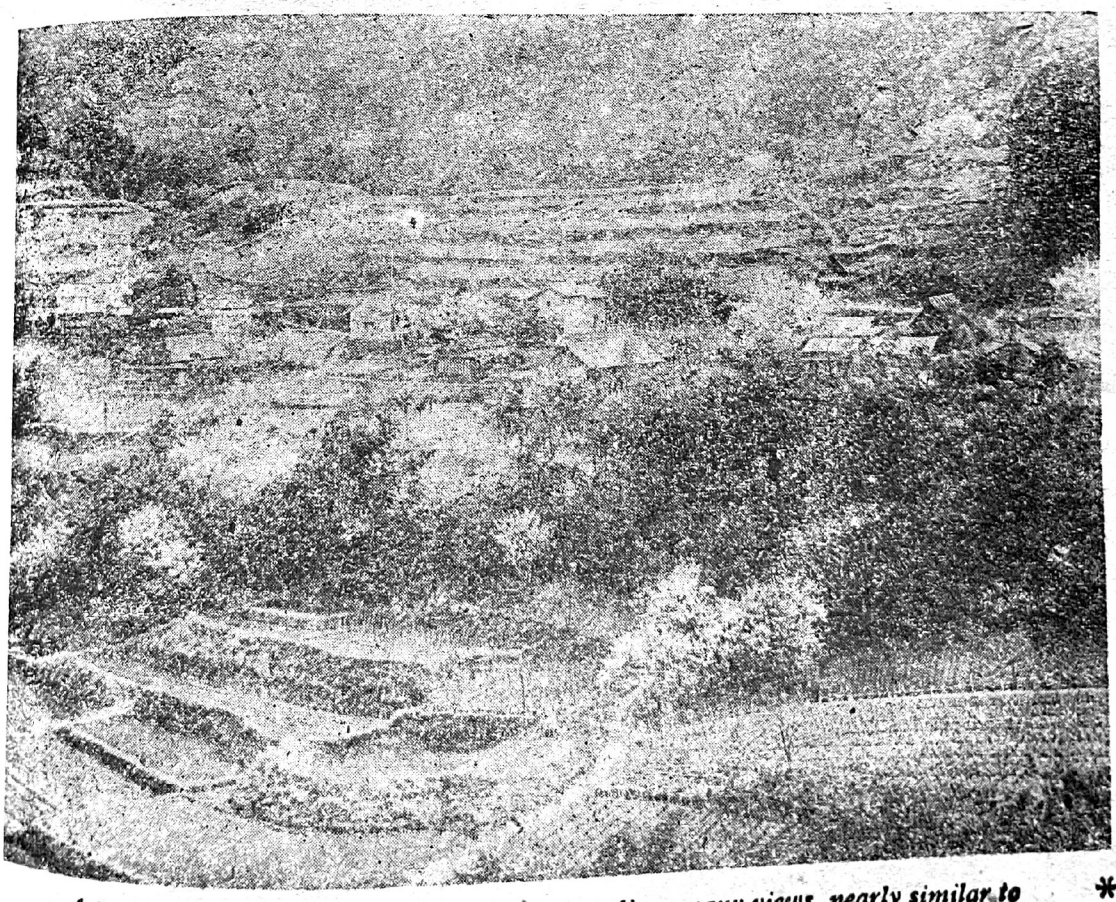
Andon

Fireflies have a dark body, with a portion of the head reddish in color. Two varieties are sold by the dealers: the large *Genji-hotaru*

* *Andon* are paper-covered night-lights used in olden days before kerosene-oil lamps were introduced into Japan. They burned vegetable oil. *Bonbori* are paper-framed hand-lamps, often used in firefly-catching.

and the smaller *Heike-hotaru.* In the daytime fireflies sleep or hide in the grass, flying out at night. As they fly they release their flashes of light—which emanate from their abdomen. In ancient times, it is said, scholars used to study by the light of the *hotaru.* Many Japanese poems have been written on the beauty of *hotaru.*

Few people know about the eggs and larvæ of fireflies because they are difficult to find on the muddy bottom of pools and streams, but both of these glow the same as the parent insects, the larvæ being particularly beautiful. They live under water and it is fascinating to see the tiny lamps lighted and extinguished, faintly illuminating the water. *Hotaru* are often called "glow worms," but it is the larvæ that is the real "glow worm"—not the fully grown insect. If one succeeds in finding these dark, greyish larvæ they can be placed in shallow basins filled with water, and at night they will give forth a glow.



A typical view of the countryside. While traveling, many views, nearly similar to this, will be noticed—of terraced rice and other fields. There is no waste arable land in Japan. *

TAKARA-BUNE ("*Treasure Ship*")



On the evening of January 2, hawkers are heard on the streets calling, *O-Takara! O-Takara!* ("Honorable Treasures! Honorable Treasures!"). These "treasures" consist of a picture of a treasure ship (*Takara-Bune*), which invariably is a sailing ship, not so much because a steamer is of modern invention as that the swelling of a sail before a fair wind is regarded as a lucky omen. In the picture, the Seven Gods of Good Luck are shown on the ship, which is laden with various kinds of treasure, such as rice bags, coral, gold and silver coins, etc. Rice was valued above everything else in Japan, even salaries in feudal days being paid in rice, and coral was considered among the most precious things, possibly because it was a rare thing brought from a far country.

The picture, which is sold for five or ten sen, has a 31-syllable poem written above the ship. Translated, it reads, "When we all wake up from the sound sleep of a long night, how sweet is the sound of the waves on which the ship is riding." This picture should be put under your pillow when going to bed on the night of January 2. Your dreams on that particular night predict what the future has in store for you during the new year. The best dreams, according to Japanese belief, are, first, a dream relating to Mt. Fuji; second, about a hawk; third, about an egg-plant. You will be amply blest throughout the year if you happen even to see one of these "best" things in your dream.

Other dream divinations are:

To dream of a bamboo sprout means death.
A cut with a blade is a good omen.
To dream of a chestnut means child-birth.
If you dream of a fire you will catch cold.
To dream of an eel is a bad omen.
If you dream of a fox, you will fall under suspicion.
To dream of a horse means a good crop for silk culturists.
If your night-robe is inside out when you go to bed, you will see your sweetheart in a dream.
To dream of the sun is a good omen.
To dream of a dragon means promotion.
To dream of a tooth coming out is considered unlucky.

HOW JAPANESE WARSHIPS ARE NAMED

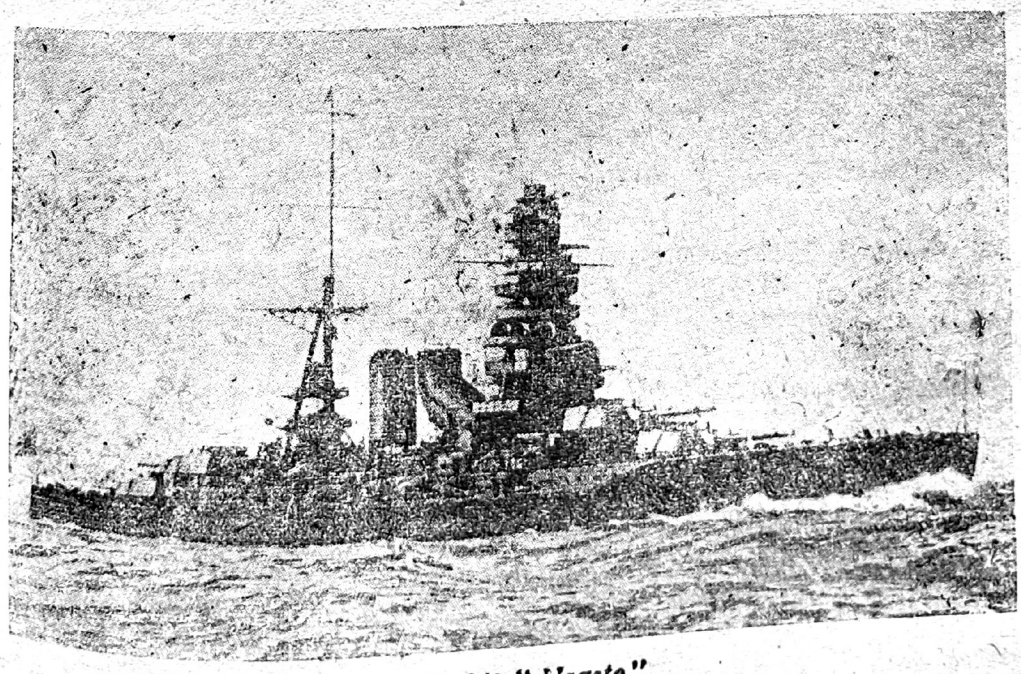
When battleships and big cruisers are launched they are named in the presence of His Majesty the Emperor, or, in lieu of the Emperor, by an Imperial Prince, attended by high naval officials. The names are given by the Minister of the Navy, after receiving Imperial sanction.

Battleships are named after provinces: *Nagato, Mutsu, Hyuga,* and other provinces. Battle-cruisers, first-class and treaty cruisers are given names of mountains: battle-cruisers, *Haruna, Hiei, Kongo;* first-class cruisers, *Kako, Furutaka, Kinugasa, Aoba;* treaty cruisers, *Myoko, Ashigara, Takao, Atago, Maya,* and other mountains. Second-class cruisers are named after rivers: *Tone, Tenryu, Kiso, Tama,* and other names of rivers.

First-class destroyers have the names of astronomical and atmospheric phenomena: the names of various kinds of winds, *Umikaze, Isokaze, Yamakaze,* and other winds (*kaze* means wind); the names of months (literary and classical); *Mutsuki, Uzuki, Fuzuki,* and other months; names of different kinds of snow, *Fubuki, Shirayuki, Miyuki* (*yuki* means snow); names of clouds, *Murakumo, Shirakumo* (*kumo* means clouds); names of waves (*nami*), *Uranami, Ayanami;* mists, *Asagiri, Yugiri,* and others.

Second-class destroyers are named after trees; *Sakura* (cherry), *Ume* (plum), *Matsu* (pine), *Sugi* (cryptomeria), among others; *Asagao* (morning-glory) and *Yugao* (evening-glory) of this class bear the names of flowers. Gun-boats are named after places of historic interest and notable scenery: first-class, *Yodo, Atago;* second-class, *Uji, Sumida, Toba, Atami,* and several others of that category. Transport vessels and ice-breakers carry the names of straits or channels such as *Ondo, Muroto, Mamiya, Notoro,* the ice-breaker, *Odomari.* Submarine depot ships have the characteristic names of whales: *Jingei* (swift whale), *Chogei* (long whale), *Taigei* (big whale) are vessels of this class. Aircraft-carriers, coast defense and surveying vessels that have been reconstructed out of warships, retain their original names.

The launching ceremony, called *Meimeishiki* or "Naming Ceremony" or *Shinsui Shiki* ("Launching Ceremony"), is conducted as follows: After the formal launching order has been issued, the cord on the ceremony stand at the bow is cut. Then, as the ship slowly begins to move, an ornamental ball (*kusudama*), about three feet in diameter, suspended from the bow, is opened by a simple device, thereby releasing a flock of doves, colored paper cut into small pieces (*ryu*), and *hana-fubuki,* paper flowers, these drifting out like snow in a wind. The Naval Band is always in attendance, and the ship makes its maiden plunge to the music of the band and a bedlam of whistles from nearby craft.



Battleship "Nagato"

"NEW SOLDIER'S ENTERING BARRACK DAYS"



On certain days, known as *Shonen-hei Nyu-ei-bi* or "New Soldier's Entering Barrack Days," when young men, having passed the severe army tests, have been summoned to serve their periods of conscription, there is much excitement in the new soldiers' homes. Parents rejoice that they have been privileged to give their sons to the Emperor, inasmuch as many young men are rejected for reason of physical or mental defects.

On the evening preceding his departure the conscript is usually given a banquet by admiring friends, and generally he feels rather seedy when, before dawn, he dresses himself in ceremonial *hakama* and *haori* ready to be accompanied to the entrance of the barracks by relatives, friends, and members of the local Reservists Association. Should the barracks be located at some distant place this friendly farewell is given at the conscript's home town or village, followed by a send-off at the nearest railway station, where banners are waved and the lad departs under a barrage of shouts of "Banzai! Banzai!"

Arriving at the barracks, the recruits assemble on the parade ground at places designated with poles which are marked with the numbers of the several companies to which recruits have been assigned. At the appointed time non-commissioned officers call the rolls, after which the recruits are led into their respective squad rooms where they will live for two years. A seasoned soldier, called *Senyu* or War Companion, acts as a brotherly adviser for a year to each recruit, until his service ends, after which the recruit, now fully fledged, assumes the same role of tutor to a recruit in the next batch of conscripts.

Now comes the change into uniform. Following prior instructions, the recruit brings with him oiled paper and string with which he wraps up his civilian clothes, including underwear, and sends the package home by a friend or by mail. Then all the recruits are assembled in a company room where the captain of the company welcomes them, and gives them instructive advice which will enable them to make a success of their army service.

After his term of service expires, the returning soldier is received at his home place with great acclaim. Banners float in the wind and the local Reservist Association turns out in full force and many friends and neighbors line the roadway—all to give him welcome. Henceforth he, too, is a reservist, liable to be called to the colors in an emergency. The army keeps in touch with him for a designated time, during which he has to serve for short periods so that he may become familiar with new armament and methods. During his conscription days he receives from ¥5.50 to ¥7 a month, depending upon what ranking he attains. This is regarded as pocket-money and is distributed in three installments during the month. Besides his food, clothing, etc., this is the only pay he receives. It is now proposed, in case the conscript's family is poor, to increase considerably this monthly payment.

THE NON-EXISTENCE OF KISSING AND HANDSHAKING

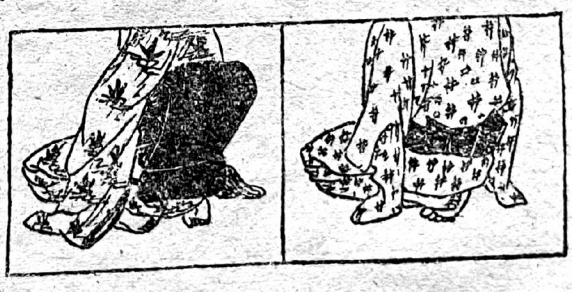
We quote from Lafcadio Hearn's *Out of the East.* "In Japanese literature and life, kisses, caresses, and embraces have no existence whatever. They are unknown as tokens of affection, if we except the solitary fact that Japanese mothers, like mothers the world over, lip and hug their little ones betimes. After babyhood there is no more hugging or kissing. Such actions, except in the case of infants, are held to be highly immodest. Never do girls kiss one another; never do parents kiss or embrace their children who are grown up. And this rule holds good of all classes of society, from the highest nobility to the humblest peasantry. And hand-clasping is an action as totally foreign to Japanese impulse as kissing.

"You may see again and again fathers and sons, husbands and wives, mothers and daughters, meeting after years of absence, yet you will probably never see the least approach to a caress between them. They will kneel down and bow and smile, and perhaps cry a little for joy; but they will never rush into each other's arms, nor utter extraordinary phrases of affection. Indeed, such terms of affection as 'my dear,' 'my darling,' 'my love,' and similar phrases, do not exist in Japan. Affection is not uttered in words; hardly in the tone of voice: it is chiefly shown in acts of exquisite courtesy and kindness."

Jukichi Inouye in his *Home Life in Tokyo* (now out of print) writes upon this subject, elucidating the Japanese viewpoint. He says that politeness is early taught in Japanese homes, where everyone bows to his superior in saying "good morning" or "good night." Servants bow to the children, the servants and children to the master and mistress, and all to the father or mother of the master or mistress who may be living with them. The bows are made from a kneeling position, supported by the hands on the floor, which obviously makes hand-shaking impossible.



The manner of kneeling, or squatting, is to sit on the feet. This, for men, is done by crossing the feet under them; with women, the legs and feet are kept straight out behind, without crossing. Trained in these postures from childhood, Japanese can sit in this manner for hours without fatigue. It is very rude to remain standing, writes Inouye, even to speak before kneeling, so kissing while on one's legs is not thought of—and it is evident that when facing each other in a kneeling position the equilibrium of such an unstable posture prohibits kissing—which, however, as a mode of salutation among lovers and near relatives, has never been recognized in Japan, because the internal arrangement of the houses and other conditions of life have militated against this practice.



With such a background the police censorship and cutting out of kissing scenes in foreign films to be shown to Japanese audiences can well be understood.

While these observations pertain to the more conservative, yet they are widely practised in many families, though, with men, when dressed in foreign clothing, it is becoming a custom to shake hands when two friends meet, and then to bow to each other before conversing.

MARRIAGE SUPERSTITIONS

Deeply rooted in the minds of the majority of Japanese is the belief that girls born in a *Hinoe-Uma* year are not desirable as wives—with the result that sorrow and distress are imposed upon the girl and her family, often leading to the suicide of the girl. No other superstition causes so many tragedies as that of *hinoe-uma*.

Hinoe-Uma falls on a certain year with an interval of 60 years. The last *hinoe-uma* year was that of the calendar year 1905; therefore from 1923, when *hinoe-uma* girls reached the marriageable age of 18 years and on, their chances of marriage have been practically negligible. It is believed that disasters occur in a *Hinoe-Uma* (Fire-Horse) year; that wives "will burn their husbands," i.e., will cause their deaths; that such wives are as wild as a horse, extremely dangerous and likely to kill their husbands, and ultimately ruin his family.

Accepting their sorrowful fate, and to secure economic independence, many of these *hinoe-uma* girls have prepared themselves to be wage-earners, finding solace as teachers, as nurses, and in industrial positions.

The origin of this cruel superstition is not known. One version is that it originated through a woman of *hinoe-uma* who lived in Aomori many hundred years ago who was extremely wild and finally killed her husband.

Many a matrimonial proposal has been broken by the parents of a son when the prospective bride is found to be of *hinoe-uma*, even though they do not believe in the superstition—but they refrain from anything which is said to be of bad omen, and, per contra, the girl's family will not accept a *hinoe-uma* man as a husband for their daughter. The effect of this superstition on the family life of the Japanese is disastrous.

This senseless superstition is widely believed not only by the ignorant but also by well educated people throughout Japan, and intelligent people have campaigned against it in order to try to remove the belief from the minds of the general public.

Yome-tataki, or Bride-beating, is a custom observed in many rural districts. Brides are beaten on the back with wooden sticks tipped with red paint, or with straw rope twisted hard, in the belief that such beatings are healthy for the recipient and that it will insure the birth to her of many children. Young people regard this as a great frolic; they enter the bride's house, demanding her presence, because she always hides somewhere. The family give the young folk sweets or money if they promise to make the beating mild. They consent, and the bride comes out of her hiding place and is then beaten only for the sake of formality—the beaters singing appropriate songs during the beating. Generally, brides are not beaten hard unless their families are greatly disliked. Bride-beating sticks are regarded with respect inasmuch as they are believed to have the virtue of assuring good health and many children to brides.

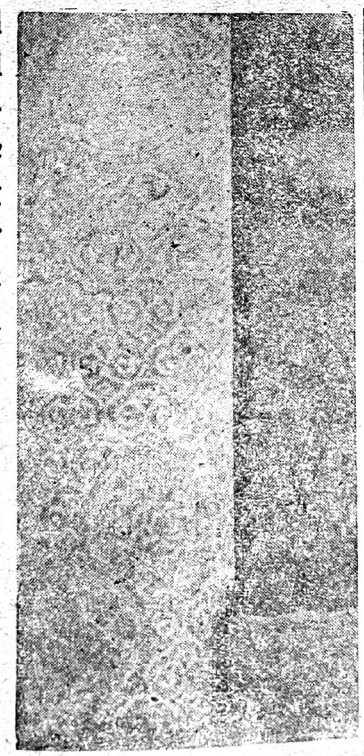
Aisho, or harmony of characters, is an important factor and is carefully considered by the respective families before a marriage is consummated. The superstition persists that the birthdays of the principals govern their natures. It is believed that men and women of similar characteristics or of the same physical build should not marry; that when a fat and short man marries a fat and short woman, the result is generally very bad, and that the same is true when a tall and thin man marries a tall and thin woman; also that when the natures of the principals are so markedly opposite that compromise is impossible, the result of their marriage will be unhappy for both of them.

VARIOUS SUPERSTITIONS

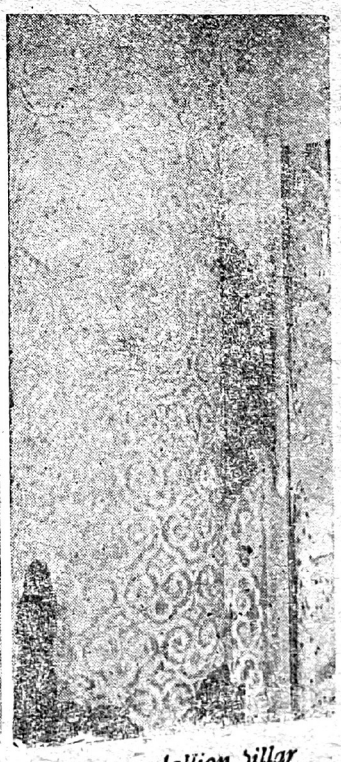
The "Devil-Gate" Direction: In Japan, the direction of *Ushi-Tora* or Cow-Tiger (N-E.) is considered unlucky. This direction is generally called the *Ki-mon* or Devil-Gate Direction. An orthodox Japanese goes on a *Yeho-Mairi* or Lucky Direction Visit on New Year's day, and prays for luck at a shrine which is situated in the Lucky Direction of Yeho (*Ye*-blessing, *ho*-direction)—which direction varies according to the zodiacal years. But he carefully avoids doing anything in the Devil-Gate Direction, as he considers this direction always closed. He will avoid taking a long journey in the unlucky direction. Should business call him in that direction, he will proceed in a roundabout way to his destination. Should he wish to move into a house situated in the Devil-Gate Direction, he will first move into a house which is in another direction and, after staying in that not-unlucky house for a short time, will enter his Devil-Gate Direction house.

When the Emperor, Kammu (781–806), in 794, removed the Imperial Government from Nara to Kyoto, he directed Priest Saichō to found a temple on Mt. Hiei—which was situated in the Devil-Gate Direction from Kyoto. Since then the Hundred-Seat prayer has been offered yearly at the temple for the protection of the Imperial Family when at Kyoto. This is a special prayer chanted by 100 priests.

Upside Down Pillar: The *Yomei-mon* ("The Gate of Sunlight"), the gem of the structures of the Tōshōgū Shrine, Nikko—the most beautiful gate in Japan—has one of its entrance pillars upside down. This is known as the *Sakasa-bashira* ("Inverted Column"), and as *Mayoke-no-hashira* ("Evil-averting Column"), for the reason that its geometrical pattern, when compared with those of the other pillars, is found to be upside down. It is explained that this reversal was purposely made with the superstitious idea that this seeming flaw in the otherwise perfect workmanship shown on the gate would, by suggesting imperfection, appease the jealousy of evil powers and avert misfortune to the *Tokugawa* line. *Iemitsu*, the builder of the Tōshogū shrine, was the 3rd of the Tokugawa Shōguns.



Sakasa-bashira



Tiger medallion pillar

VARIOUS SUPERSTITIONS

We are told that few Japanese will take trains numbered 42 or 44. Also that hotels and steamship companies find it difficult to sell rooms and cabins so numbered—much like the No. 13 abroad. In the Japanese language Nos. 42 and 44 are respectively read *Shini* and *Shishi*, which mean "death" homonymously, and orthodox Japanese, even if not superstitious, fear that such numbers are ominous of evil. But there is no objection to renting a house whose door number is 4444, as four 4s may be read *Yoshi* ("Good") and as *Yoshi-Yoshi* (44 & 44) or good-good, both suggesting something good or lucky.

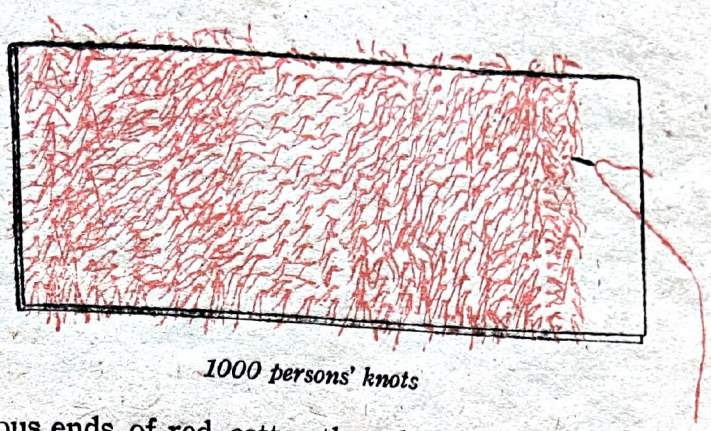


Some Japanese have great faith in astrology and believe that their lives are mainly governed by the stars under which they were born. They regard the heavens as divided into 28 *Shuku* ("Lodgings") or constellations and that heroes and great men are born under great stars or constellations. A marriage is arranged in accordance with the stars under which the young man and young woman were born, for if they were born under two stars which are not in harmony, their married life will not be happy. Also, there are the Ten Kan, or Trunks, which consist of the Five Elements of Wood, Fire, Earth, and Junior Metals. They are considered to have great influence over the lives of Japanese, who believe their fates depend entirely upon the element in which they were born, and that every Japanese is endowed with a nature which is special to his element. A man of the Wood Element, for instance, is gentle and patient, while persons of the Fire Element are petulant and violent. If a man of the Water Element marries a woman of the Fire Element, his married life will be most eventful and eruptive, inasmuch as water and fire cannot go together.

Japanese believe in chance. Every noted shrine sells lottery slips which many pious devotees buy in order to divine their fate, afterward tying the slips on branches of trees near the shrines. When, in 1560, Nobunaga Oda, one of the foremost feudal generals of Japan, on his march to fight Yoshimoto Imagawa, visited the Imperial Shrine at Atsuta, near Nagoya, to pray for victory, he said to his soldiers: "If the god is on our side the coins I offer will show their 'head' side, and victory will be ours. If, on the contrary, the coins show their 'tail' side, we shall lose the day." The general tossed the coins on to the shrine floor, and, lo! every coin showed the "head" side. The soldiers, encouraged by this auspicious omen, defeated Imagawa at the battle of Okehazama. It was later discovered that every coin offered by Nobunaga consisted of two pieces glued together showing "head" on both sides.

At the Hiraoka Shrine, Kagoshima, they have what is called *Kaku-Uranai* or Gruel Divination. Rice and beans are boiled together and events are forecasted by the number of grains of rice or beans scooped up in a ladle.

TALISMANS AND CHARMS



1000 persons' knots

When Japan is engaged in war with a foreign country, foreigners in many cities and towns are sometimes puzzled at seeing women going round the streets with bits of white cloth (generally cotton) from which hang numerous ends of red cotton thread. These women will be seen to stop other women and hand them the bit of white cloth and a threaded needle. The other woman then sews a few stitches, ties the threads and severs them with her teeth, leaving loose ends dangling. The bearer then thanks her, bows, takes back her work, and goes on her way to find another woman willing to do the same thing.

The explanation is that there is a superstition prevailing in Japan to the effect that a garment sewn by a thousand female hands is bullet-proof—or is at least an amulet against sudden death in battle. It is called *Sennin-musubi* ("1000 persons' knots") or *Sennin-hari* ("1000 persons' needles"). The bit of cloth is a substitute for the garment. The thread should not be cut with metal (scissors or a blade) or a metal ball is likely to enter the body of the soldier wearing the cloth. This cloth, placed in a bag, with some dried peppers, is worn next the body of the soldier. The reason for the peppers is that their heat is beneficial for the body.

There are some who put no faith in omens, or who have no use for amulets, and yet make a habit of putting on the left shoe before the right. Should this process be reversed and the habit broken, it is not *believed* that some outraged spirit will take revenge. Not at all. But there is an uncomfortable feeling about it, and if a calamity does take place, then the calamity and breaking the rule are associated, and so superstition is strengthened. And it is reasonable to suppose that soldiers who *think* they are bullet-proof go into action in a more tranquil spirit and are far better in attack than soldiers who are not sustained by such a thought.



An *awabi* (sea-ear) shell, placed on a roof, is regarded as a charm against the crying of a baby. When a child is losing its first set of teeth, it is said that if a tooth from the lower jaw is tossed on to the roof, and one from the upper jaw is thrown under the floor, the second set of teeth will come without trouble and will be strong.

TALISMANS AND CHARMS

Many a small child is provided with a real or artificial gourd as a charm against its falling down. The gourd is tied to some part of the child's body, or is attached to its clothing, generally to its *obi*.

The priests at the Futaara Shrine, Nikko, offer a stone called *Kotane Ishi* which is said to possess the remarkable power of blessing its possessor with offspring. These stones are now widely known and thousands of requests from abroad are received yearly for them by the shrine authorities.

Few are the temples in Japan that do not sell some form of talisman or charm for various purposes. In the case of household talismans such charms are long strips of paper, suitably worded, which are pasted in the kitchen or other places about the house to protect it from fire or earthquake and to bring prosperity to the inmates. (See "Kojin Sama, the God of the Kitchen.") At examination time university students in surprising numbers buy talismans and charms for good luck.

ACHI-KOCHI (*"Here and There"*)



Shiori (*"Bookmark"*). The Japanese name for a bookmark, *shiori*, means "broken twig." It derives its name from a rather poetic fancy. Its origin is said to be that, in ancient times, people traversing a forest would break twigs as they went, to mark a sort of trail, similar to the blazes cut on trees by the American pioneers.

When books came into existence, the people called a book "a forest of words." Often a slip of paper was used to mark the reader's passage through a book, and it was called "a broken twig," or *shiori*, marking, as it were, their passage through the forest of words.

FESTIVALS

In Japan, Buddhist temples and Shintō shrines, large and small, are legion. Almost every ward in the large cities and every town and village has one or more temples or shrines dedicated to some deity. They are also found on mountain sides and tops and along highways and byways. Some are edifices of considerable size, some are small structures only large enough to hold the image of the enshrined deity or his spirit tablet. Every one of these has its memorial day, called *En-nichi*, a day consecrated to the memory of the enshrined god. There are major and minor *en-nichi*. The big festivals are named *matsuri*, but nevertheless they are memorial days, *en-nichi*, but it is the minor memorial days recurring monthly, or several times monthly, that are called *en-nichi*. These are not so much religious ceremonies as fairs, where, in booths and at stalls, small merchants sell a bewildering variety of wares: little vividly colored toys, medicines, curios, potted trees, plants, flowers, underwear, obis, kitchen utensils, hair ornaments and glittering rings, fireworks, old magazines, and all sorts of good-for-nothing articles. Usually there is a *go* game underway watched by a crowd in wrapt attention. After nightfall the selling and buying become active, and throngs of people saunter back and forth inspecting the exhibits. The *en-nichi* affords a holiday in its immediate neighborhood.

The *en-nichi* are faithfully observed chiefly by the priests, officials and ardent devotees of the temples and shrines. Thus it is that there are many *en-nichi* held every night of the year in the large cities. Some idea of the number of these festivals held in Japan will be gained when it is known that in Tokyo alone there are more than 300 popular *en-nichi* held in each month of the year. These are observed on the recurring days of the month that have been fixed by the temple and shrine authorities for their respective festivals.

The spectacular festivals held annually at Kyoto and elsewhere are omitted in this book for the reason that they are so renowned and are so widely advertized that the majority of foreign visitors have read about them or probably have heard about them from tourist agencies abroad, or, if not, they may learn about them from Japanese hotel managers. However, the dates on which they are held are given in the descriptions of the places. The space their descriptions would require is used to describe unique festivals of a distinct character.

SETSUBUN FESTIVAL

The Setsubun Festival is observed annually all over Japan at thousands of temples and shrines, and in homes, on New Year's evening according to the old lunar calendar. The lunar New Year may fall any time between Jan. 21 and Feb. 19, according to the coincidence of the sun and moon, but now the Setsubun date is set arbitrarily—usually on Feb. 3 or 4—when it is alleged winter ends and spring begins. Setsubun is also called *Tsuina* or Demon-dispelling day. Demons are thought to cause winter sicknesses and so they are driven out at the advent of spring, with beans, as they are said to loathe beans. Generally, this ceremony is regarded merely as a merry-making time, but underlying it is the belief of the country-folk in its efficacy. *Daizu* or soy beans, white, and roasted black, are used. They stand for good health.



A brief description of the Setsubun rites observed yearly at the Gokokuji, a venerable temple in Koishikawa ward, Tokyo, will serve as typical of all the temple festivals. The bean-throwers, besides famous actors and musicians, wrestlers, and popular personages, are men born in the same zodiacal year as that in which the festival is held—and sometimes prominent foreigners are invited to act. Each, garbed in the customary ceremonial sea-blue *kami-shimo*, bearing their respective mon or crest, is provided with a wooden box containing the beans. Their function is to rout the demons and invite good luck for the nation. A conch-shell trumpet call heralds their appearance in the main part of the temple, where in front of an altar laden with gifts of food for the gods of luck, the Chief Priest performs religious rites. Sutras are chanted and a drum is beaten. When the incantations end, 30 or more participants march to the outside corridor of the temple and, at a signal, shower the vast throng with the beans—at the same time repeatedly shouting: "*Oni-wa-soto: Fuku-wa-uchi!*" (Devils outside: Gods of Fortune, inside). The eager throng struggle among themselves in their efforts to catch the beans for the sake of good luck. Then another group inside the temple bombards the demons who have in the meantime appeared, one blue, one green and wearing grotesque masks. Unable to withstand the assaults, these representatives of the lower regions slink away—the crowd in the meanwhile milling to catch the beans of luck as they are thrown.

At homes where the custom is observed, leaves of the *hiiragi* or holly-shrub and the dried head of a sardine are nailed above the entrance. As the leaves

are thorny, they prevent the entrance of demons, likewise the sardine head is a warning that should a demon come he will be beheaded and his head nailed up in the same way. Beans are thrown into the corners of every room by the head of the house or his heir while shouting the Setsubun formula.

The legendary origin of Setsubun is that in 706, in the reign of Emperor Mommu (697–707), an epidemic swept the country. To succor the people, the great Buddhist priest, Gyoki, proposed to the Emperor that a *Tsuina* festival to drive out all evil spirits should be held. This was done—with the result that the people again enjoyed health and happiness.



A typical New Year decoration (the Kadomatsu) placed in front of Japanese houses. The pine denotes long life, the bamboo constancy and virtue. Hung at the house entrance is a group consisting of the Shimenawa, a deep fringe of straw, gohei (little angular strips of white paper), fern leaves, an orange, a small bent lobster—all of which symbolize a host of good wishes for a long, strong and prosperous life.

A CURIOUS CEREMONY



Manaita Hiraki (lit.: "The ceremony for commencement of the use of the chopping board") is observed annually on January 12 in the large hall of the Ho-on Temple, Asakusa, Tokyo. The feature of the ceremony, which originated in the 10th century, is the dressing of two large carp caught in the water of Mitarashi, Chiba prefecture. The priests and supporters of the temple are always in attendance. In an alcove the image of *Shōshin* (10th century), founder of the temple, is consecrated, and two carp, in readiness for the ceremony, are placed before the image.

At the appointed time the chief priest and his assistants enter the hall and take their places in front of the alcove. Then the chopping board, four feet long, two and a half feet wide, on which the carp are to be dressed, is placed in the center of the room, and a cook and his assistant in Shintō robes and headgear, advance to the chopping board and with due decorum proceed with their work. The priests chant sutras while the fish are being dressed. Constantly the chopping board is wiped with white paper as a measure of purification.

When the first carp is dressed the cook holds it up with chopsticks in a way to represent the carp rising toward Heaven. This act is called "the carp at the dragon gate." When the second carp is dressed its fins and bones are held up in a way which represents the Chinese character for "eternity." The carp are first offered to *Shōshin* and are then cut into small pieces and given to the adherents of the temple.

Shōshin was one of the leading disciples of *Shinran*, founder of the Shinshu sect of Buddhism. After the death of his teacher, *Shōshin* founded a small temple at Iinuma, Shimoso province, Chiba prefecture, and in course of time he

established a warm friendship with an old man, Shōkei, who finally became a disciple of the priest. One day Shōkei fervently expressed his gratitude for the blessed message of Buddha he had received through the priest, and to show his appreciation promised *Shōshin* that he would send him two carp yearly. Thereupon he disappeared, never to return.

One night a priest at a nearby shrine dreamed that Tenjin Sama (see "Bullfinch Festival"), a Shintō deity, appeared before him and said that he was the incarnation of Shōkai. He then commanded the priest to catch two carp yearly in the Mitarashi spring of the Shimokamo Shrine and fulfill his promise. Upon awakening the next morning the priest at once started for the spring and to his amazement found two large carp swimming near the surface of the water. These he caught and offered them to *Shōshin*. This was on January 12, A.D. 970. Such is said to be the origin of the *Manaita Hiraki*. The statement is made that the ceremony has been observed in the Ho-on Temple for 701 years as one of the most important functions of that temple.

KŌJIN SAMA, THE GOD OF THE KITCHEN

In a short walk from the Shinagawa railway station one comes to a large temple, *Kaiunji* ("The Temple of the Seas and Clouds"). More than two hundred and fifty years ago a statue of a god, *Kōjin Sama*, the work of a celebrated carver, was placed in this temple, and to this day many devotees worship him, especially on the 28th of March and November, yearly, the temple's principal festival days, at which times all the worshipers are given a talisman for their households, and it is known that over thirty thousand people visit the temple for these talismans.



Kitchen talisman

Kōjin Sama is the god of the beginning of good luck and prosperity in the world. This god, who has three faces and six hands, does not look like a benevolent god, on the contrary he is one of the most fearful looking of all the gods, and well he may be as he is the one who scares all devils away. Not only does he look fierce but he can change himself into a thousand different bodies if his power is needed in time of war. The fact that this god of good luck should also be the god of the kitchen seems a little odd, but this is explained by the belief that *Kōjin Sama* has two faithful servants, who attend him. One is Shōkejin, the god who keeps sickness away and forestalls all evil happenings; the other is Kikatsujin, the god who watches over people to see that they do not starve and that they have clothing and shelter. When people speak of *Kōjin Sama* as being the god of the kitchen it is because of this latter god who serves him.

Before the image of *Kōjin Sama* was brought to the Kaiunji it was enshrined in a small temple on Amakusa Island, Kyūshū. When the Amakusa feuds started, Nabeshima, the young *daimyō* of that territory, went to battle. On the way he stopped at the island temple to pray for victory, and to invoke the aid of *Kōjin Sama* in the pending engagement. It is related that when the battle appeared to be going against the Nabeshima forces, a thousand new soldiers would arrive to help them—and with this repeated aid Nabeshima's army was victorious. To show his gratitude to this god for aiding him, Nabeshima brought the image to Edo (Tokyo) and placed it in the Kaiunji.

UNUSUAL FESTIVALS

TORI-NO-ICHI ("*Festival of the Bird*")

No festivals in Tokyo are so picturesque or so demonstrative of the spirit of the Yedo period as the annual *Festivals of the Bird.* These are held in November on the days of the month that are designated by the bird, one of the twelve zodiacal signs of the old calendar. Usually there are two bird days in November, occassionally three, and it is traditionally believed that when there are three, there will be many fires during the approaching winter.



The feature of these festivals is the bamboo rakes (*kumade*) with prongs such as are used to rake up fallen leaves, which purchasers take home as talismans for luck, on the supposition that they will gather many golden coins for their owners during the ensuing year. In size, the rakes range from those which women may wear as a hair ornament to those which measure five feet across. The rakes are gaily decorated with symbols of good luck; with the Seven Gods of Good Luck on the expensive rakes, often in the Takara-bune or "Ship of Treasure"; with the dimpled and smiling mask of the traditional *Okame*, the ever smiling, lucky maiden goddess whose riotous dancing helped to lure the Sun-Goddess from her cave; with the old man and woman of Takasago, the abode of the blessed, carrying respectively a rake for bringing in fortune and a broom for sweeping out evil; the crane and the tortoise, which are proverbially said to live for a thousand, and ten thousand years, respectively; the plum, pine and bamboo, symbolizing patience, endurance and energy; miniature bales of rice, treasure boxes, gold coins, and other symbols.

What lends the color and atmosphere of the Yedo period to these festivals is the remarkable manner in which the sales of kumade and other emblems of prosperity and wealth are conducted. There are no fixed prices for these objects. The price is established on the impulse of the moment, which depends solely on the condition of the weather, business activity of the fair and outward appearance of prospective purchasers. The vendors will ask for three or four times more than they expect to get, and each buyer invariably tries to beat down the price, for otherwise he would be "beaten" and the coming year would be an unlucky one for him. For example, when a vendor asks fifty sen for a small decorated rake, he is quite willing to sell it for, say, ten or twenty sen. The big rakes are quoted as high as one hundred yen, at the start, but the vendors never expect to sell them at that price. A rake first quoted at, say, fifteen yen may

eventually be bought for three or four yen. Yellow rice cakes, signifying gold, are sold in same manner, their price slipping downward as the evening passes. All prices are slashed should it rain or if there is a prospect of rain; and a dull day also lowers prices.

The shrines at which these festivals are held are called *Ōtori-sama* shrines. There are ten of them, all dedicated to *Ō-tori* or the Honorable Eagle. The word "tori" in the Japanese language also suggests "take in"—which accounts for the decorated rakes. On days other than festival days one would likely pass these shrines without noticeing them, as they are not conspicuous. The greatest Tori-no-ichi takes place at the Ōtori Shrine in Ryusenji-machi, Shitaya, near the Yoshiwara. There the festival begins with the beating of drums at midnight, and at that signal the gate is opened. Thousands of people waiting outside the gate then rush into the shrine precinct in an effort to buy the first batch of lucky talismans sold at the office. It is stated that more than 70,000 of them are usually sold during the day—which, of course, is good luck for the shrine's coffers.

The sacred dances begin usually at about 3 a.m. The Shintð ceremony announcing the opening of the festival to the deity is performed at about 10 a.m. The kumade stalls that line both sides of the street leading to the shrine are riots of gay colors and alert keepers shout their wares to the crowds. Countless kumade of all sizes and descriptions are seen in one glance as they are hoisted high in the air to attract attention. *Kakikome, kakikome, engino iinoga makatta, makatta*, meaning "Rake in the gold, rake in the gold, lucky kumade are sold cheap, sold cheap," lustily shout the stall-keepers. The rakes are taken home as talismans to decorate the home or place of business of the purchaser, and are usually placed on a wall just below the ceiling. In recent years the very large kumade are not so conspicuous, for the reason that it is difficult to find a place for them in homes and places of business.

A BULLFINCH FOR LUCK

The sketch portrays what is supposed to be a small, carved wooden bullfinch with head and tail painted black, a green back partly covered with gold foil, and a bright red beak—this is a lucky bird. At least the throngs that go annually on January 25 to the Tenjin* Shrine, Kameido, Tokyo, think so, every one keen to buy a lucky bullfinch or to return the one purchased the previous year if that charm has not brought its owner any luck, in which case the delinquent finch is deposited before the altar and exchanged for another. The returned bullfinch, although it might have been a hoodoo for its owner may be

*Tenjin (*Ten*—Heaven, *Jin*—man), i. e., nearly a god. Tenjin is the name under which is deified the great minister and scholar *Sugawara Michizane*, who, through the slanderous tongue of a Court noble, was, in A. D. 901, unjustly degraded to the post of vice-president of the island of Kyūshū, a form of banishment for illustrious criminals. He died in exile at Dazaifu two years later. He is worshiped as the God of Calligraphy. At most of the Tenjin shrines in Japan, one or more plum trees are often planted in the precinct, that tree having been his favorite tree.

The *Uso Kae* ("Exchange of Bullfinches") originated long before the present Kameido Tenjin Shrine was established in *Yedo* (Tokyo). It is said that when the ground was being cleared at Dazaifu, Kyūshū, for the original shrine (which the people proposed to erect as a tribute to Michizane's virtues), the underbrush so swarmed with bees that the work had to be stopped—then flocks of bullfinches attracted by the bees came and ate all of them. These bullfinches are believed by some devotees to have been sent by Tenjin, and by others it is believed that they were even manifestations of the deity himself.

A priest who had served at the Dazaifu shrine came to Yedo and, carving a statue of Michizane out of plum-tree wood, established the Kameido shrine in 662, and in it enshrined the statue. In 1820 the *Uso Kae* was celebrated for the first time at Kameido, thus supplementing the annual festival held at the original shrine—and it has been observed yearly ever since.

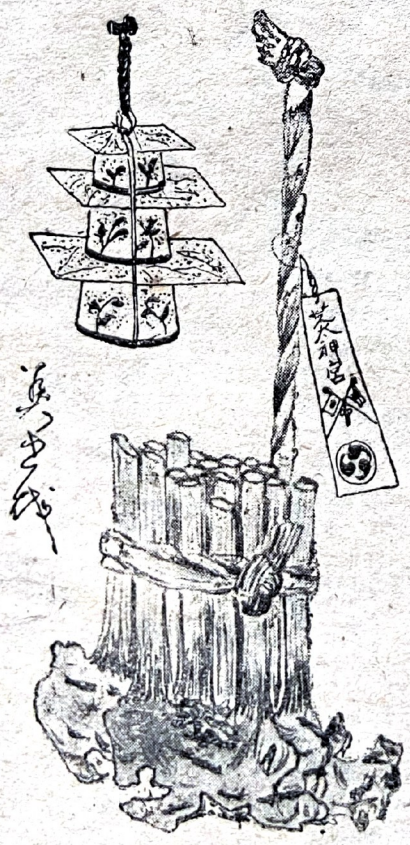
UNUSUAL FESTIVALS

lucky for its new owner, on the principle that "what is one man's meat is another man's poison." Should one be toying with luck for the first time, it should be known that when the bullfinch season is open, a bird may be bought in the shrine precincts for from 25 sen to ¥2—subject to exchange next year if your finch doesn't deliver the goods.



This "exchange of bullfinches" (*Uso Kae*) is a custom which has always been popular with the keepers of geisha licensed houses and restaurants, samisen music teachers, and others of the so-called *ikina hagyo* or "soft business" class. In olden days the pilgrims assembled in the dark in the shrine compound, with wooden bullfinches, carved by themselves, in their sleeves, and exchanged the birds with one another, shouting: "Let's exchange bullfinches!" While these exchanges were being made the chief priest of the shrine released a golden bullfinch. The person who happened to receive this finch in the exchanges and took it home was envied as the luckiest person in the Empire. This manner of conducting the festival ceased when it was found that in the darkness many active pickpockets regarded the observance as a special occasion for them to ply their trade. Thus it will be apparent that a carved wooden bullfinch, less fragile than that shown in the sketch, would not long survive the rough handling to which it is subjected.

THE GINGER OR ONE-EYED FESTIVAL



At the Shemmei Shrine, fronting the Zojoji Temple, Tokyo, there is held, yearly, for ten days from September 11, a time-honored celebration known as the *Shōga*, or Ginger Festival, whereat farmers bring to the shrine offerings of ginger which they have grown. It is said that this custom originated in a Court observance that prevailed more than nine centuries ago. The feature of this festival is the sale of fresh ginger and dried beans, the latter in *chigibako*, which is a set of three graduated boxes. Formerly, the priests say, the boxes were filled with *amazake*, a sweet glutinous *sake*, and were offered, together with the ginger, to the deity of the shrine with a prayer for the health of the donor and his family.

Stalls where ginger, *chigibako*, and sundry novelties are sold line both sides of the path leading to the shrine. Formerly many of the ginger stall-keepers were one-eyed men. This is explained by the fact that in the long ago a certain water, claimed to be efficacious for eye trouble, was handed out

by the shrine priests to persons thus afflicted, and eventually some of these people were selected to keep the stalls, in order to aid them, but today the stall-keepers at the Shemmei Shrine are not one-eyed, yet the festival is still called the "One-eyed Festival."

HELD IN DARKNESS

A peculiar darkness festival is the *Ishigami Matsuri*, or "Stone-offering Festival," celebrated annually early in July, at the Senge Shrine, Ikeno village, Aichi Prefecture. Young men taking part in the festival search for a large stone on a nearby mountain side. When they find one that is satisfactory they pull it along with ropes in the early morning and offer it to the shrine. Crowds of people line the way, which is lighted by 108 bonfires. These fires correspond to the 108 beads that generally constitute the Buddhist rosary—the beads representing the 108 temptations to which human beings are subject.

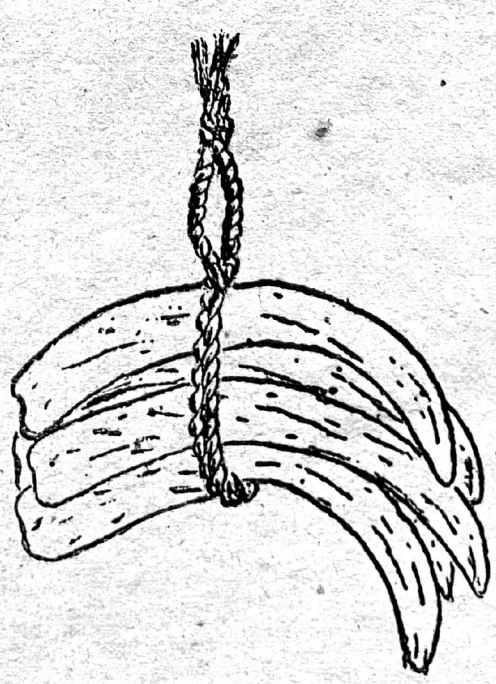
BRUSH FESTIVAL

On September 25, annually, a festival for brushes is held at the Sakaiyama Shrine, Kumanomachi, Hiroshima, as an expression of gratitude for the prosperity of the industry, inasmuch as nearly all the residents of that place are engaged in making brushes and depend upon this work for their livelihood.

BETTARA-ICHI OR STICKY-STICKY FAIR

The "Sticky-Sticky" Fair, held on October 19, is a popular annual event in Tokyo which has come down from the Yedo period. It is held in the neighborhood of Odemma-cho, Nihonbashi ward, in the vicinity of the Ebisu Shrine, to prepare for the Ebisu Festival on the following day. Ebisu, the patron deity of tradesmen, is one of the Seven Gods of Good Luck. The shrine itself is only about six feet square with about seventy-two square feet of front yard and is so small that few who attend the fair know where it is. It has been on its present site for between 200 and 300 years—no one knows the exact date of its foundation. Enshrined is the figure of Ebisu, about a foot tall, which is said to have been carved by Hidari Jingoro, the famous left-handed sculptor of the early Yedo period.

At the Sticky-Sticky fair are sold various articles: wooden and clay images of Ebisu, good luck pieces, artificial red snappers (for Ebisu was an ardent fisherman), rice cakes known as *Kirizansho*, and *asazuke* or huge, long, fresh white radishes (*daikon*) that have been pickled in malted rice—all necessary articles for the observance of the Ebisu festival, which, however, is not so important now as it was in the olden days. In the course of time, however, the sale of *asazuke* has become the feature of the fair, overshadowing all others, because *daikon* of this kind is liked by Tokyo folk and is sold very cheap at the fair. Stalls, selling the pickle, line both sides of the streets in the vicinity of the shrine, the spirited stall-keepers in snow-white shirts and black chest protectors shouting, "Come on, come on, large and delicious *bettara* are sold cheap!"—but usually the pickle may be purchased at about one-half or one-third of the price asked.



The Sticky-Sticky fair was so named from the way the pickle was handled

by the purchaser in former days. When sold it was tied with a straw rope before handing it to a customer. The person who bought it carried it home by the rope, swinging it and shouting *bettara, bettara!* so that people might make way for him lest the sticky pickle rub against their clothes. Fun loving youths, exhilerated by *sake*, buy the pickles, and swing them in the crowds, shouting *bettara-bettara* or "sticky-sticky," just for the fun of seeing women and young girls run screaming out of the way, but it is declared that it is a lucky omen if one's clothing should be hit by a "sticky-sticky" daikon. This practice, to some extent, is still in vogue, but the enjoyment of the "fun" has lessened since the policehave taken the affair into their own hands and are bearing down on the hilarious youths.

Daughters of wealthy families, well-to-do merchants and middle-class housewives who would ordinarily be ashamed to carry clumsy pracels, will buy the strong-smelling pickles and carry them home by means of the straw rope tied around them.

The district in which the shrine is situated was regarded as the center of the city during the Yedo period and early Meiji era. In former days it was a most prosperous district, and today wholesale business men of the district maintain their old-fashioned stores. For this reason more of the atmosphere of the Yedo period is preserved here than perhaps in any other section of the city.

GOURDS AS ABSORBERS OF DISEASES

Yearly, on the first of September, long before dawn, devout pilgrims from near and far, each carrying a gourd, begin to assemble in front of the big gate at the Daitokuji Temple, Ryogoku, Tokyo. At four o'clock the gate is opened and the pilgrims swarm into the temple courtyard, forming a long queue with its head at a bureau in the main building, where each one registers his name. Then, after offering his gourd to Buddha with a prayer that the diseases which any member of his family may have will be transferred to the gourd, he adds his gourd to the growing heap on and before the altar, and attends the service, in which Buddhist sutras are chanted. The priests bless each pilgrim individually before he leaves.



Picking out his gourd, which certainly must be a puzzle among so many gourds, though some of them are tagged or otherwise marked by their owners, the pilgrim carries it home, where with due ceremony it is placed in front of

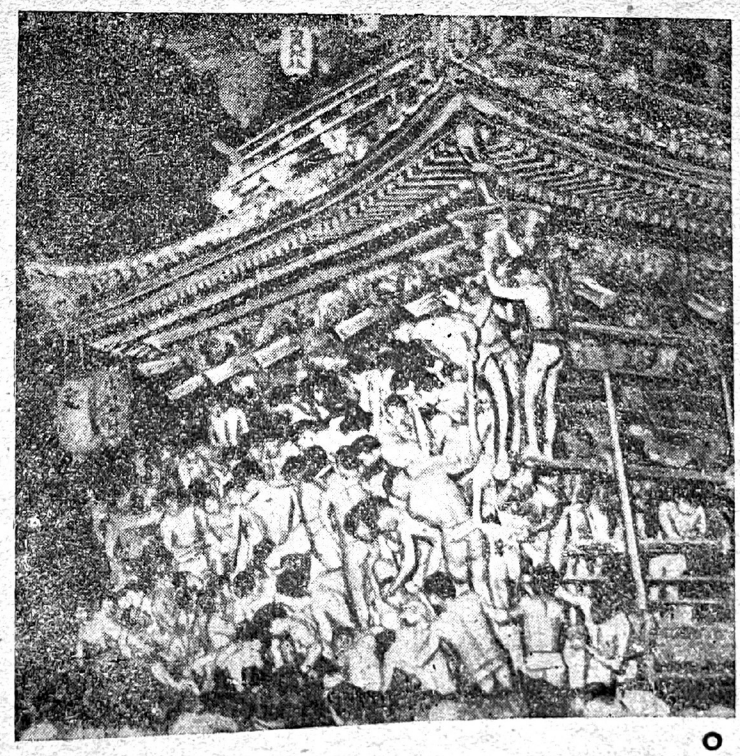
the family altar. For several days many prayers are offered until the household feels reasonably sure that any disease they may have, or any disease lurking about the house, has been absorbed by the gourd. Then comes the problem of getting rid of the disease-infected vegetable, which has to be done with the utmost secrecy. The usual procedure is to go cautiously to some secluded spot along the Sumida, or other nearby river, and throw the gourd into the stream.

Should the pilgrim come unprovided with a gourd, he can buy one at any one of the numerous stalls in the temple grounds, packed with gourds of many sizes. This vegetable, of practical use in many households, has always been a favorite subject with Japanese artists and craftsmen, its graceful shape and lines making strong appeal to their artistic sense.

A SINGULAR FESTIVAL

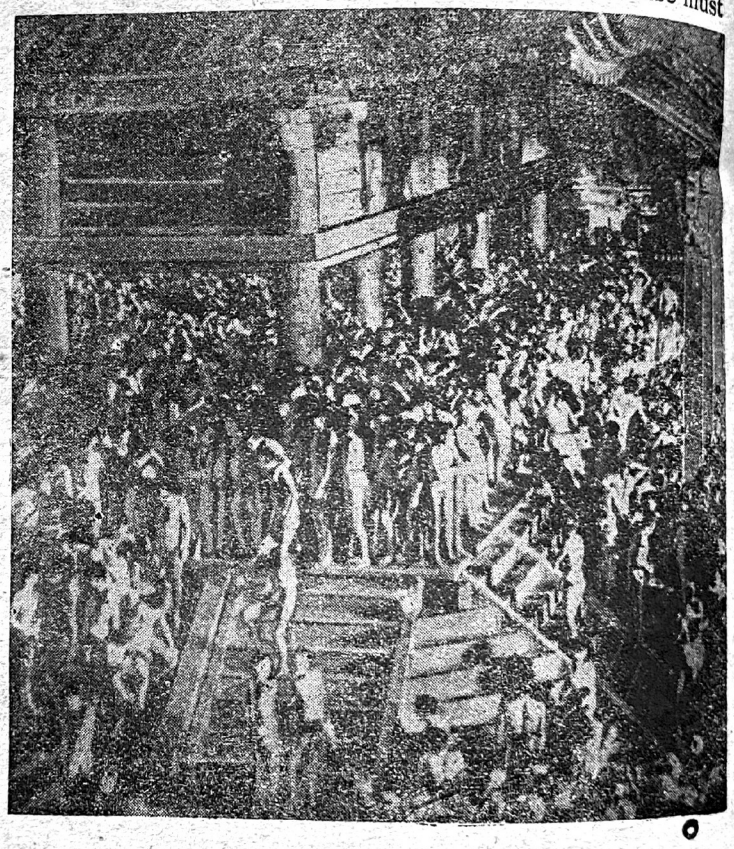
Annually, on the evening of August 10 by the Lunar Calendar, a unique temple festival, which originated in the 14th century, is observed at Iwata village, Shizuoka Prefecture. At sundown the main village street becomes crowded with men and boys, nude except for a loin cloth, all running in a headlong rush to the Yanaiba Temple on the summit of one of the surrounding mountains. Young and old, rich and poor, all participate. No woman is without clothes.

At eight o'clock a bomb is set off, whereupon all the men and boys who have assembled at the temple form a procession and, carrying lighted lanterns and shouting merrily, parade through the village. After each street has been traversed they disband and run pell mell up the mountain to the Hall of Worship in the temple, where the fleetest secure the choice places on the temple building and therefore the most virtue from the temple god's blessing, as a reward for those who win the top places. Very soon the Hall, both inside and outside, is crowded with struggling men and boys climbing up the pillars and walls, even standing on each others shoulders in order to gain a place of vantage. Several priests are busy throwing sacred water from huge dippers over them. As fresh groups constantly arrive, the men who have exhausted their strength are forced to drop to the ground, making way for



other climbers. All this time, nude men are dancing a comic dance called *Oni Odori* or "Devil Dance." It is not a refined dance, especially as the dancers believe that the more they wrestle with each other and the more vigorously they dance, the better pleased the god will be. When all are tired of dancing, the men carry a huge portable shrine to the *Inu Miya* or Dog Shrine, in the precinct of the temple. Associated with this Dog Shrine is a curious tradition.

It seems that in ancient days, on every festival eve, a white arrow appeared mysteriously on the roof of one of the village houses—always on a house in which there was a young maiden. This arrow was put there by a demon who lived on the mountain and was a demand that the daughter of the house must be sacrificed to the demon. The penalty for disobediance was understood to be a poor harvest. One year the arrow appeared on the roof of an inn whose owner had an only daughter. He grieved deeply at being obliged to sacrifice her, and confided in one of his guests, a pilgrim who happened to be staying at the inn. Sympathizing greatly with the innkeeper, the pilgrim advised him to put a fierce dog in the box instead of the girl. This was done and the box was carried up the mountain. At midnight, the demon opened the box expecting to find in it a beautiful maiden. The dog sprang at him and after a short fight succeeded in killing the demon, though he himself died of his wounds. After this, no arrow appeared on any roof in the village. The villagers were so grateful to the dog for delivering them from the demon that they built the shrine to him. When the festival is at its height and the portable shrine is being carried around the Dog Shrine, torch lights appear in the nearby wood.



Suddenly a great shout is heard and a group of men in white clothing are seen running down the mountain side calling—"The First!" As these men are disappearing in the distance a second group runs down shouting—"The Second!" These are warning signals to the villagers to prepare for the coming of the god. Then every light in the village is put out—not even the light from a cigarette is permitted. When all the lights are out voices shouting—"The Third!" are heard in the direction of the temple wood, followed by loud voices

calling "Osshi! Osshi!"—the voices of the men carrying the shrine. The god has arrived. This continues for a while. It is said this is the most impressive moment of the festival. In the darkness nothing can be heard but "Osshi! Osshi!" from the shrine carriers. The villagers declare that they feel a great awe as though the god himself were passing among them. Besides having a sensation as though water were being poured down their backs, they say they experience a feeling of subjugation to a supernatural authority.

The men carrying the shrine advance slowly and solemnly, and behind the shrine follow the nude men and boys. This procession continues until it passes through the entire village, after which the men carry the shrine back to the temple. The number of followers of the shrine is so great that the procession extends along the road a half mile or more.

In explanation of the reason for extinguishing all the lights in the village, it is said that this represents the sadness of the villagers at the human sacrifices which were made to the demon in ancient times. And to be entirely naked shows that the villagers worship their god in sincerity and without ostentation.

DOYA-DOYA—A RELIGIOUS TUG-OF-WAR

Doya-Doya, a Religious Tug-of-War, is celebrated each year, on January 14, at the Tennōji Temple, Osaka, the first Buddhist temple built in Japan. It was begun in A. D. 593. The present structures, on a different site, replace the original buildings.

Miss Loraine E. Kuck, in describing a recent Doya-Doya, writes as follows: "Inside the main hall a typical Buddhist service was held, the priests in crimson, gold and purple robes, chanting as they circled the altar—an arresting, colorful spectacle. Each man carried a bundle of small sticks about two feet long, with a piece of paper thrust into a split at one end of each stick. Before the ceremony ended, a crowd of young men began to gather on the front porch of the temple. They wore nothing except a loin cloth and a band around the head, the latter either red or white. Forming into two groups, the Reds and Whites began a rhythmic chant which quickly developed into loud shouting and jumping up and down, each group trying to outshout the other. The din was continuous.

"From the roof of the temple porch sticks like those the priests were carrying began to drop and the young men scrambled to get them, keeping up their chanting and jumping. Almost every man got a stick, the stalwarts several. In a few minutes it was all over and the crowd of spectators began to disperse."

Formerly, the two groups, representing two villages, held a sort of tug-of-war by pushing a log of wood carried on the men's shoulders. The side which could outpush the other, similar to pulling a rope over any agreed center, were the winners, and their village could expect good crops in the coming year—hence the name of the festival. This part of the festival has been discontinued. One meaning of Doya-Doya is "noisily," which adequately describes this annual observance. "Relative to the present day sticks," writes Miss Kuck, "there is a vague idea that good luck will come to the possessor. But the shape of these sticks, combined with the date of this festival, leaves little doubt that

this is a survival of the ancient phallic festivals that were formerly held on the fifteenth day of the first month.



*

"It may be surprising that a festival of this nature is held in a Buddhist temple, rather than at a Shintō shrine, inasmuch as the Japanese phallic deities were of Shintō origin. The great Gion Festival in Kyoto is the survival of a phallic ceremony designed to eliminate epidemics. Perhaps this may be explained by the fact that the original Tennōji was a gateway temple. The phallic deities were road gods and their function was to repel evil influences which might be coming toward the village. The most conspicuous evidence of these gods at the present time is found in the rail posts of bridges. These posts, surmounted by a bronze pointed knob (*giboshu*), are a characteristic feature of Japanese bridge architecture. Their original meaning has entirely faded from the public consciousness."

Aston writes: "In Japan, the phalius symbolizes two distinct although not unrelated principles. Primarily it represents the generative or procreative power, and is recognized in this capacity by myth and custom. By a natural transition it has become the symbol of the more abstract conception of lusty animal life, foe to death or disease. Hence its use as a magical prophylactic appliance. In Shintō the latter principle is much more common."

DEVIL SNAKE FESTIVAL

Each year, on June 20, at the Kurame Temple, in a valley north of Kyoto, a singular ceremony takes place in which lengths of bamboo about four inches in diameter play the part of demon snakes, which are triumphantly cut up by priests. This is the "Devil Snake," or "Bamboo Cutting" Festival. Crowds of people climb the many steps to the temple and gather in the forecourt at this festal time, all keen to see the fun, for while the fête is conducted with due ceremony it is supposed to be one of hilarity and amusement.

The basis of this ceremony is the legend which relates that the second abbot of the temple, Saint Hōen, once killed a great demon snake by virtue of his incantations. When this miracle reached the ear of Emperor Uda (887–97 A.D.), he caused fifty men to be sent to Hōen so that they might aid the saint in disposing of the dead snake. They cut the snake into three pieces and threw them away in three certain designated places.

UNUSUAL FESTIVALS

In the early morning of the fête day, priests selected for the purpose go into the bamboo groves on the mountain and cut and bring back bamboo of the required size. When lying on the ground a realistic imagination might envision them as enormous snakes. The festival begins at 2 p.m. The priests who take part in the "snake killing" wear a peculiar costume, unique in Japan, which resembles the costumes of the Arabs. Over their heads is placed a large white cloth which flows down over their shoulders in the Arabian manner, and which is held in place by a purple chaplet. They carry huge knives, or swords.



Priests posing before the "cutting" begins

When everything is ready, a long ceremony takes place within the temple. The high priest, gorgeous in purple raiment and supported by numerous assistants clothed in scarlet, affords a brilliant spectacle, to which a mist of incense adds an exotic touch. When the chanting and the offerings end, the high priest mounts a small dais near the doorway, his scarlet-robed assistants forming a double line to the door. On the porch of the temple there await two opposing white robed groups, tense and poised for action, each group determined that one of their side shall be the first to "kill" the serpent. Slowly the head priest raises his sandalwood fan, then lowers it—this he does a second and a third time and as it comes down the third time it is the signal for action. Immediately two priests (representing the opposing sides) whack away with their swords at the two great bamboos, trying to cut each of them into three pieces, severing them between joints, with much shouting of "Eh!" and "Oh!" Each bamboo is held by several sturdy assistants, who turn it as the strokes fall so that it may be quickly severed. The strokes are made with great precision and speed, and if well aimed three strokes are sufficient to cut through the bamboo.

A great shout hails the first side to finish and the victorious swordsman, grabbing the last length which he has cut, races madly down the steps to the appointed place (the head priest's residence), to prove himself and his side as the winner. It is all over in a few seconds, but there is tremendous excitement while it lasts.

At night, *Hora-gai* (conch-shell) trumpets are blown by the actors in the festival, who lead a torch-light procession up the slope, climbing "The Dragon Hill," where the cut pieces of bamboo are thrown away.

PUPPETS—JAPAN'S MARIONETTES

Lost in the mists of antiquity is the origin of puppets, likewise the origin of the ballad-dramas enacted by the puppets, but certain it is that the combination of puppets with a minstrel who intones the ballad, and his accompanist on the *samisen*, exists nowhere in the world as it does in Japan—where, at one theater in Osaka, the *Bunraku-za*, the puppet art is concentrated and where puppet performances are given regularly. (*Za* means theater.)

The puppets range from 4 to 5 feet in height, and are made so that even their lips, mouths, eyes and eyebrows, as well as their legs, arms and fingers, move. It takes three men to manage one doll. The chief doll man, who has reached his position through years of experience, controls the head, upper body and right hand; the second man attends exclusively to the left arm and hand, his task being to bring the left hand into exact relation with the right arm; but the apprentice who manipulates the legs has the hardest task. Stooping down below, he watches the movements of his two superiors, ever active and alert to coordinate the movements of the legs with those of the actions of the puppets. He receives kicks and cuffs whenever he miscalculates, but it is a training trial which all the performers have had to undergo.



● *Three shadow men of the Bunraku-za, Osaka, holding a youthful samurai doll for this photograph.*

In the west, where puppets are manipulated by strings from above, the manipulators are hidden from view as they manage their many strings, but this is not the practice in Japan where the dolls are managed from the back of the doll by the manipulators who are in full view of the audience. Overseas visitors who witness a puppet performance for the first time often find their attention distracted by the sight of half the bodies of the manipulators above the stage—more prominent than the puppets in their hands—and, lacking a knowledge of the language, which would enable them to follow the ballad-drama as recited by the minstrel, assisted by the samisen player (constituting the lyric portion of the performance), are satisfied with one attendance. However, if some effort is made to become acquainted with the stories of the ballads to be enacted, foreigners often become absorbed in the plays, ignoring the presence of the manipulators, and like them so much that they go to the theater again and again to enjoy the sheer artistry of the performances. Sometimes a synopsis of the plays, in English, is furnished.

PUPPETS

Puppet shows were the forerunners of the present classic dramas of Japan. At one time they overshadowed the legitimate stage. Chikamatsu Monzaemon, the greatest dramatist Japan has produced (17th and 18th centuries), and other famous dramatists, wrote for the dolls, and these plays, far removed from the realm of childhood, are found in the repertory of present day actors. In Tokyo and Osaka, the important theater centers of Japan, the leading theaters revive, month after month, some of the popular plays written long ago for the dolls. The stories which the figures perform, as well as the text of the plays, are called *jōruri*. This generic name goes back far into the past to a ballad which was written about an unfortunate maiden, Lady Jōruri. This ballad was the origin of all the dramatic ballads. To the mansion of Lady Jōruri came a young warrior, Yoshitsune, hero of many adventures in Japanese legends. While he was enjoying the hospitality of her father's house they fell in love with each other. It was his first love, though he was to figure in many an amorous affair in after life. As he was obliged to ride forth to battle she was left all forlorn—and drowned herself in a river. This sad story was sung and recited for centuries, until it was adapted to the music of the samisen, and from that time all ballads in this style have been known as *jōruri*.



● *The minstrel who recites the ballad drama, and his accompanist.*

In the depression years the Bunraku troupe struggled hard for existence, and in 1935 a subsidy was extended by the State and the Osaka prefectural government in order to prevent the puppet theater, survivor of this ancient Japanese art, from dying out entirely. This financial aid will be renewed at intervals.

In Tokyo, at the Tsubouchi Memorial Theater Museum, Waseda University, there are exhibits of puppet dolls.

We are especially indebted for much of this subject-matter to Zoë Kincaid, a recognized authority on the Japanese drama, theaters, and theatrical matters.



A snow scene. The settings are as perfect as those in the regular theaters. ●

Note: On the Japanese stage and in the puppet theater, youths robed in black from head to foot, their faces masked by black visors, are common sights. They are called "Shadow men," and are supposed to be invisible. On the stage they place a seat for an actor, remaining concealed behind him, and then remove the seat at the proper time. They take away stage properties, etc., crouching and making themselves as inconspicuous as possible. In the puppet theater the minor performers are robed as Shadow men.

YOSE AMUSEMENT HOUSES

The Yose (from *Yosei*), a word meaning collect or accumulate, is a sort of variety hall where professional story-tellers and other talent entertain their audiences.

In earlier days story-tellers were recognized as potent factors in the national life of Japan and China, of Persia, Egypt, India, and elsewhere, and many story-tellers have established places in literature: Scherazade of the Arabian Nights Tales; Omar, the tent maker, and a host of others. For centuries before printing came into common use, the story-teller served as a sort of public information bureau, telling his tales and drawing from them such lessons as were deemed fitting at the moment. With the coming of the printed language and the dissemination of newspapers, pamphlets and books, the vogue of the story-teller declined and his function became more that of an entertainer. In many lands the profession has disappeared entirely, but throughout the East, story telling still maintains something of its former proud position.



In Japan there are two classes of story-tellers or entertainers who give recitals in their own houses or in public, or at dinners and functions to enliven the occasion. The first is the dignified class, known as the *kodan-shi*, their tales being usually of a legendary, historical, or heroic character, of battles, ancient warriors, loyalty, filial piety, courage, and justice. The second group is called *hanashi-ka*, whose renditions are more comical and entertaining—and are of a rougher and freer nature, somewhat similar to the monologuists of the medium class vaudeville stage. *Rakugo* or Japanese comic stories with an unexpected point (*ochi*—literally, "drop") are the principal stocks in trade of the latter group. Most of these stories deal with common folk, carpenters, fishmongers, farmers, apprentice boys, housewives, geisha, Yoshiwara inmates, and others. The nobility and ladies are seldom spoken of. The stories are narrated in the

YOSE AMUSEMENT HOUSES

most entertaining and interesting manner, with many gestures, much wit, smart jokes, and play upon words. Love, tragedy, quarrels, marriages, feasts, travels, funerals, are told about by these story-tellers, who squat on a cushion on the platform, dressed in *haori* and *hakama*, with a fan in one hand, and with a teapot handy. The expressive fan, an essential accessory in all stories, is used for many purposes: as a pipe when the narrator imitates an old man smoking, as a *fude* (brush) when he tells about someone writing a poem, as a pole when a fish peddler appears, as a tray (fan opened) when tea and cakes are offered a guest, as a sword when describing a fight, etc.

Each of these story-tellers and other entertainers, sometimes numbering twenty on a program, do not remain at one house all evening. As soon as his story, dance, song, trick, or stunt is finished he goes off to another house, so that he usually performs in three or four places each evening, and frequently broadcasts over the radio. While the movie houses and other forms of amusement have played havoc with the popular *yose*, there still remains many of these halls, in *Tokyo* especially—and they still fill an important rôle in the life of the people.

The *yose* has no foreign-style seats for its patrons—all have to sit or squat on the matted floor.

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YOSE STORIES

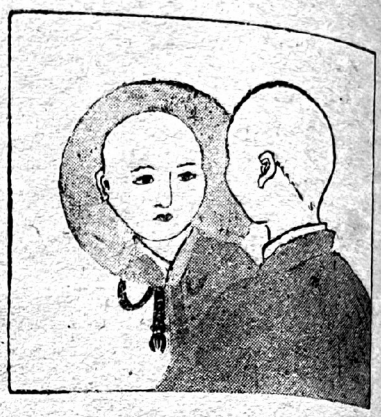
The majority of Japanese audiences are perhaps the most conservative that can be found in any country. The people of the old school do not demand new attractions, but delight in the old favorites, even though they know them by heart.

The following are samples of the kind of *Rakugo*, or comic stories, referred to in the description of Yose amusement halls:

A mirror is a useful object but sometimes it does a great deal of mischief. A long time ago, in a small village near Kyoto, there lived an honest farmer who was known for his filial piety. The *daimyō* of the province heard of him, and invited him to his castle in order to reward him for his devotion to his parents. When asked what gift he would like, the farmer said that as he had plenty to eat, plenty to wear, and a comfortable house, he did not wish anything. The *daimyō*, however, urged him to accept something. The farmer finally yielded and said that he only wanted to see his dead father once more.

The *daimyō* was puzzled, but remembering he had a mirror he gave it to the farmer, and said: "Look into this object and you will see your father." The man did so, and, indeed, he saw his father, though slightly younger than he expected him to be. Because he was told not to show the object to anyone else, the farmer hid the mirror in a locked box upstairs in his house, and every morning and evening he would go upstairs, secretly and quietly, to see his father. But his wife began to suspect him, and when, one day, she unlocked the box and looked at the strange object inside, she was surprised, even shocked, and became hysterical to find another woman there. At last she had solved the mystery of her husband's queer behavior!

YOSE STORIES



When the farmer returned from his day's work there was a terrible quarrel, fighting, pulling hair and biting, mingled with angry cries and shouts. A young village priest stepped in, and asked why they were fighting. Each side of the case was told. The priest, going upstairs and looking at the mirror, shouted: "Stop fighting, you fools. The woman who is charged with disturbing domestic peace has become ashamed of herself, and has shaved her head to become a nun."

* * * * *

A man who was repairing a broken door turned to his small son, and said: "Run next door to our neighbor and borrow his hammer." So the boy made the request, saying: "Will you kindly lend my papa a hammer? He is fixing our door." "Maybe and maybe not," replied the neighbor. "What kind of nails does he want to hammer—wooden ones or iron ones?" "Iron ones," said the boy. "No, indeed," the neighbor said, "I'm not going to have my hammer worn out by pounding iron nails."

When the boy repeated this to his father, the latter said: "Well of all the stingy men I ever knew, he is the worst! Run upstairs, son, and bring me down my hammer."

* * * * *

"Weeping doesn't suit you who are already a woman, not a girl any more," said a mother to her daughter. "Tell me what on earth makes you so sad?"

"*Everybody* says that I am a beautiful woman . . . . ." responded the daughter in a weeping voice.

"What a strange person you are! You ought to be proud of it, instead of being sorrowful when everybody admires your beauty," said the mother.

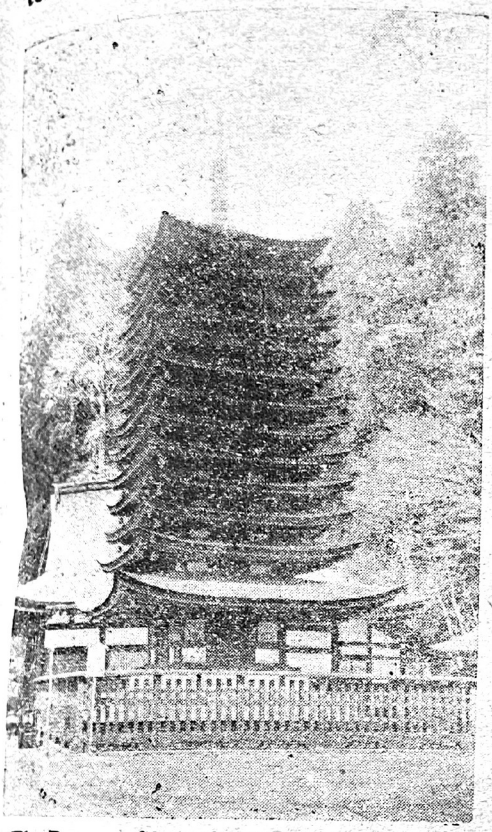
"Please hear me out," replied the daughter. "They say I am not right—that one of my legs is shorter than the other."

"What? You are not right? That is not true!" exclaimed the mother, and, turning to her neighbor, who was present, she asked him for his opinion.

"Well, let me see," said the neighbor to the daughter. "Why—what nonsense! You are really *more* than all right, I assure you . . . why, one of your legs is *longer* than the other!"

PAGODAS *(Sanskrit, Stupa)*

While sightseeing in Japan, visitors will note various pagodas when visiting temples and may desire to know something about their origin and meaning.



The Danzan Shrine's 13-storied pagoda. Reached from Nara.

The pagoda originated in India in a remote age, and was introduced into Japan through China and Korea. The oldest and most valuable pagoda in Japan is the *Gojū-no-Tō* ("Five-storied Pagoda") at the Hōryuji temple, near Nara. (See "Nara.") It was built in A.D. 609. In the Japanese language a pagoda is called *Tō*.

The real origin of the pagoda is based on the historical legend that on the death of Mahākāśyapa, one of the ten ablest disciples of Buddha, the Buddha himself built a pagoda for the deceased—and that when Buddha entered into Nirvana his disciples erected a pagoda for him in order to preserve his sacred remains unto eternity. After his death, says tradition, his bones were divided into eight equal parts and given to as many different kingdoms in India, and these were again subdivided and given to various Oriental countries—and where even a fractional piece of bone was preserved a pagoda was built. Thus the first purpose of the erection of a pagoda was to enshrine in it with reverence and affection a fragment of Buddha's bones. Later in Buddhism, pagodas were built on a holy spot, or as offerings to the dead, or to stand as a representation of a tomb.

Relative to construction, pagodas are built of wood, stone, metal, or clay, or a combination of these materials. In form, some are cylindrical; some square; others shaped as polygons. In style, they range from one to thirteen stories. The most important part of a pagoda is the *sōrin*, or nine ringed spire placed on the topmost roof, which is intended to designate the highest virtues of the deceased for whom the pagoda was built. The nine rings are said to represent five *Nyorai* (Buddhas), namely: *Dainichi, Amida, Ashiku, Hōshō,* and *Fukūjōji*, and four *Bosatsu*, who rank



Two-story pagoda at Koya-San. Koya-San is best reached from Nara.

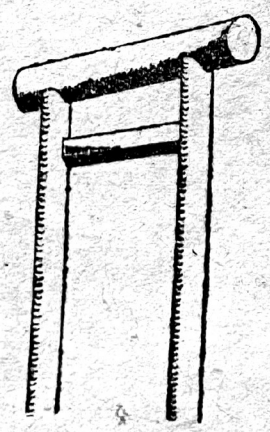
next to Buddha; *Kwan-on, Miroku, Fugen,* and *Monju.* The parts of the pagoda below the *sōrin* serve merely as a stand for this spire, writes Aisaburo Akiyama in his book, *Pagodas in Sunrise-land,* from which these illustrations are taken.

On the contrary, Dr. Chutaro Ito, of the Tokyo Imperial University, considered one of the foremost authorities on Oriental architecture, stated, in an address, that the most important part of the structure is the great column found in the interior of pagodas. He also stated that the popular belief that the central column is placed in pagodas to keep them upright during severe earthquakes is erroneous. Dr. Ito said that originally the great central beam was erected immediately over the body of the deceased, as a grave marker, and that in later years the surrounding structure was erected as a support and protection for the column. Often, he says, the column is hung from the roof with several inches space left between its base and the ground, and in some cases when the building settles into permanent place the column, if not cut off at the bottom, will be forced into the ground or will push its way through the roof of the structure.

TORII

Torii (lit., "A bird's perch"—*Tori*-bird, *i*-sitting) pron., tor-e-e.

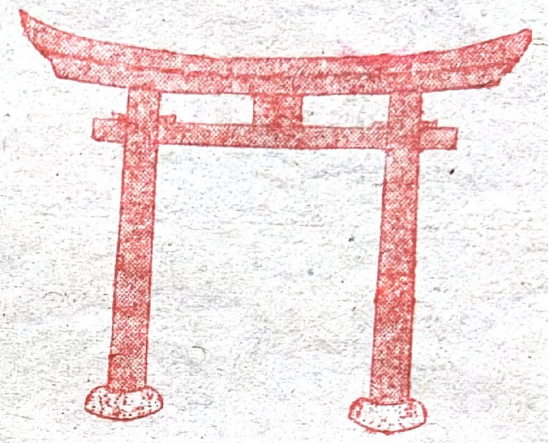
Usually three *torii,* sacred gateway structures, made of logs, stone, copper or iron are found at the approach to every Shintō shrine in Japan; these are called, respectively, the first, second, and third *torii,* beginning with the farthest from the shrine. Passing under the first *torii,* the worshiper is so much nearer the deity whose presence is considered to be "daylight." Proceeding farther,



under the second and third *torii,* the worshiper is ready to appear before the deity—or in "daylight" (sinners in the darkness). It is proverbial that the cock crows three times when announcing the dawn—the devotee also, in imitation of the cock, claps his hands sharply three times, bending his head over them in reverence, thereby announcing that in his mind and heart he is well prepared to appear before the deity. Generally the *torii* is considered as a purifier of an unclean body or soul. This clapping of hands is called *kashi-wa-de,* or "young-fowl-hand." In hierology, or the science of hieroglyphics, *kashi-wa-de* means the clapping of clean palms; phonetically it means hands clapped together in imitation of a *kashiwa-fowl* which flaps its wings when it crows. The three *torii* represent the three announcements of time made by the cock.

The *torii* and cock also symbolize the mythological cock which was put on a perch in front of the cave in which the Sun Goddess, *Ama-terasu-Ō-Mi-Kami,* regarded as the ancestress of the Imperial Family of Japan, had taken refuge to escape from the violence of her brother, *Susa-no-o*—whereupon there was darkness over land and sea. The cock was made to acclaim the dawn of day, and

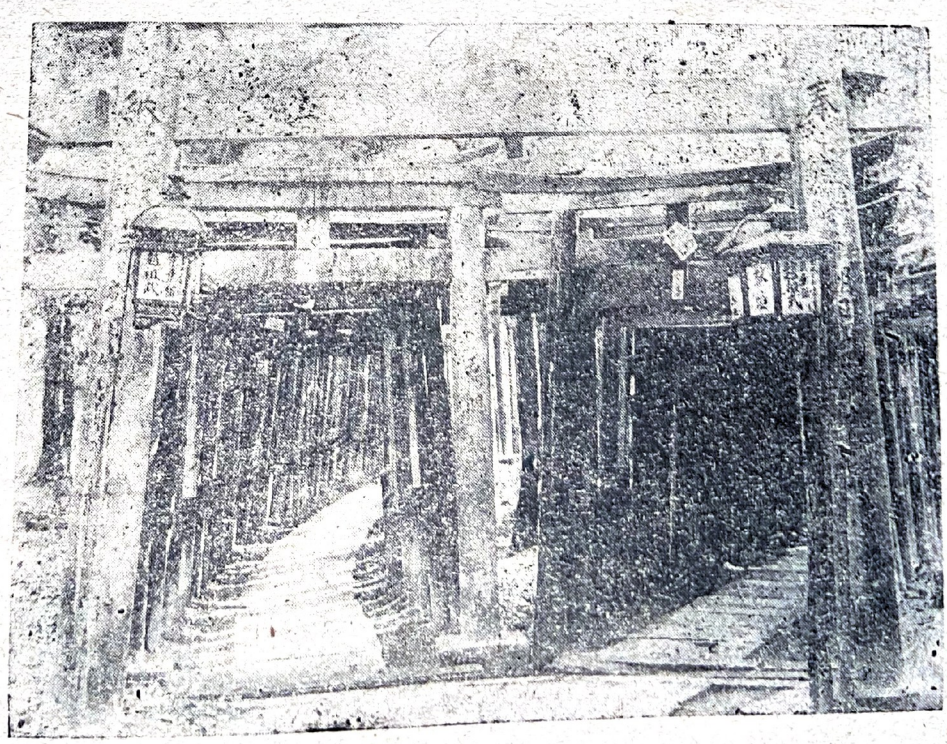
this, with other devices, lured the Goddess from the cave, curious to know whether daylight had really come—upon which the sunshine appeared.



There are several styles of *torii*; the best known are those shown in the illustrations, which depict the regular Shintō *torii*, and the Ryōbu-Shintō, of which the *torii* at Miyajima (See "Miyajima."), standing in the water, is the best example. The first *torii* illustrated consists of two straight pillars, crossed on top by a *kasagi*, all of round timber. Just below the *kasagi* is a cross piece, called *nuki* (a brace). Usually there are no tablets or decorations on such *torii*. *Kasagi* is the cross-stick between two uprights once used for a chicken roost. One interpretation of *torii* is that the name was derived from the Indian word *torana*, a similar structure placed at the approach to temples, chapels, tombs, and religious monuments in India.

Ryōbu- Shintō ("Two-fold Shintōism") or *Shimbutsu Konkō* ("Mixed System of Gods and Buddhas") originated principally through the efforts of two great priests, *Saicho* or *Dengyō-Daishi* and *Kukai* or *Kōbō-Daishi*. Both of these celebrated personages flourished early in the 9th century, and both of them made long sojourns in China for the purpose of esoteric study of Buddhism—*Dengyō-Daishi* bringing back with him the doctrines of the Tendai sect, *Kōbō-Daishi* those of the Shingon sect. In the doctrines of *Ryōbu-Shintō*, which lasted about one thousand years, the Shintō deities were regarded as various manifestations of Buddhas and Bodhisattvas.

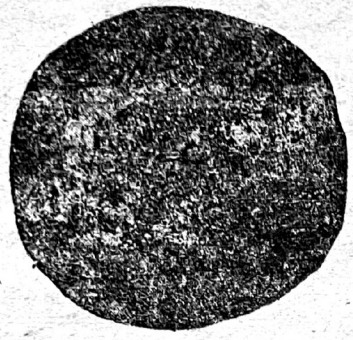
Notable are the huge *torii* on the approach to the Tokyo shrines, Meiji and Yasukuni.

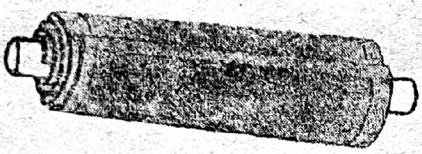


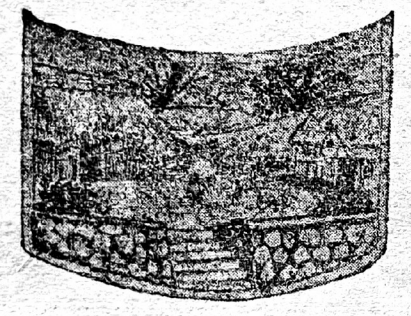
Hundreds of vermilion torii at the Inari Shrine, Fushimi, near Kyoto. Similar torii, gifts of devotees, is the distinctive feature of all Inari (Fox) shrines.

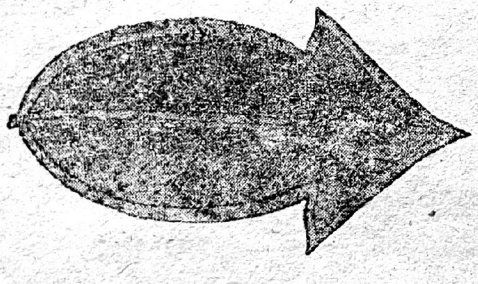
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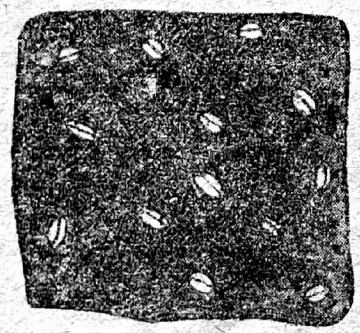
CAKES

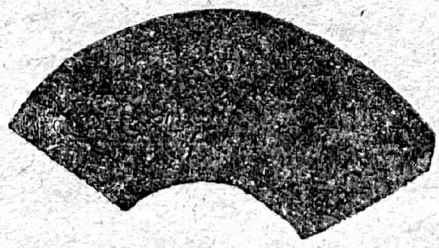






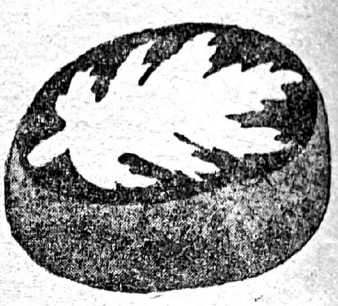


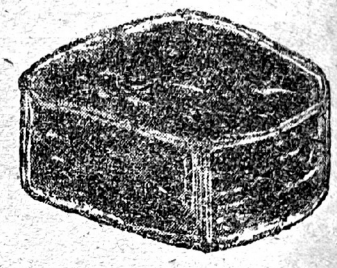


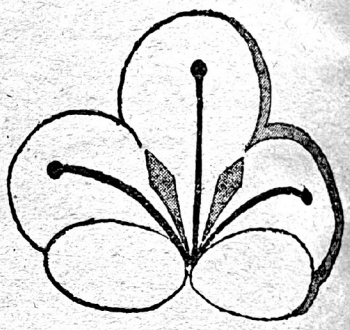


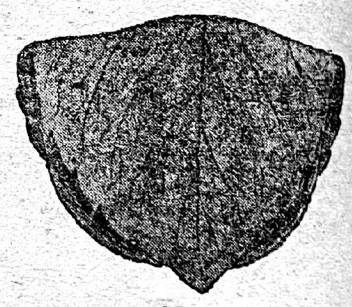
Sembei

Foreign visitors to Japan often remark upon the vast number of shops selling cakes (*kashi*) either as their sole business or as an adjunct. Two customs which go far to explain the great number of these shops are the offering of tea and cakes at Japanese homes to every visitor whatever the hour of the visit, and, what is practically obligatory, the bringing of a present, usually of cakes, when one makes even a call. Also, it is a long established custom for workmen, no matter what the job, to rest at 3 p.m. and refresh themselves with tea and cakes furnished by the person who has hired them. Furthermore, cakes are among the offerings made to temples, and at funerals to the spirits of the dead —and cakes enter

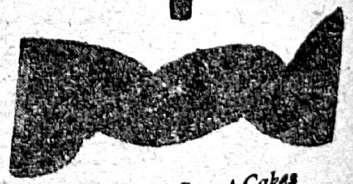












Bean and Sweet Cakes

into many festivities and ceremonies in Japan. It is the custom to give a small sum of money on the death of a friend or neighbor, and, after the funeral, to receive a return gift, often of a box of cakes of conventional kinds. The conventional cakes are *manju* (bean-jam cakes or buns) and *okoshi*, cakes which are molded into various forms: mushrooms, rice-sheaves, lucky deities, etc., a favorite being a *tai*, a fish which is at once a symbol of luck and an esteemed delicacy.

For children there is a bewildering variety offered by the confectioners who fashion and mold and tint them, reflecting ingenuity as to shapes and color—and besides plain every-day ones, there are cakes having special relation to the seasons. Of *sembei*, a sweet wafer, sometimes made of rice flour, sometimes of wheat flour, it is doubtful if anyone knows how many varieties there are. The rice flour *sembei* are hard, and have been dipped in *shōyu* and in some cases sprinkled with caraway, anise, or other seeds; the wheat flour kind are soft and covered with brown sugar.

Cha-gashi ("Tea Cakes") is the name usually given to the better class of Japanese cakes which are offered with tea to special visitors. Japanese cakes are the equivalents of foreign crackers, biscuits or buns.

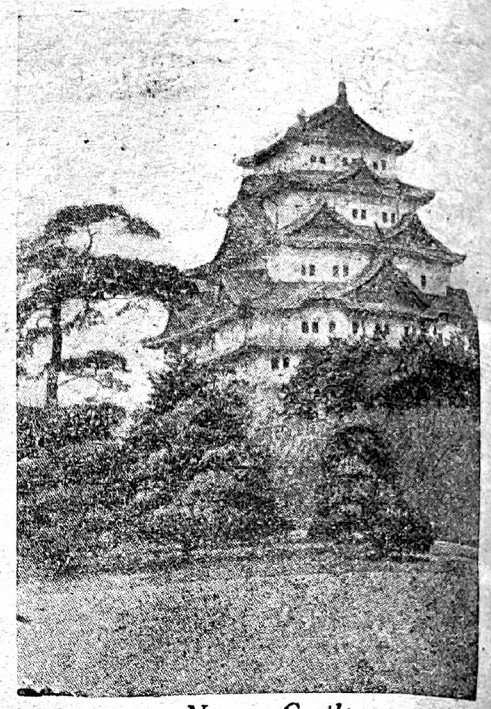
A shrine in Oshimi-mura, Nara Prefecture, is dedicated to the deity who first created cakes. A cake festival, attended by confectioners throughout the country, is occasionally held there from April 1–3.

* * * * *

Kasutera (pron., Kastera)—Sponge Cake. It is related that many, many years ago a Japanese went to Portugal on a business trip. One day he was invited to dine with a merchant with whom he was dealing. As part of the dessert he was given a slice of sponge cake, which was served on a dish highly prized by his host. The design on the dish was that of a castle, beautifully colored. The merchant watched his guest closely and awaited his praise of the dish, but the Japanese was so greatly pleased with the sponge cake that he paid no attention whatever to the dish. He wanted to know the name of the delicious cake, and asked his host: "What is this? It is very fine." The Portuguese, thinking the question was asked about his beautiful dish, replied: "That is a castello." The Japanese, with his mind on the cake, naturally thought that "castello" was the name of the cake, and never having seen the word in print, and now hearing it for the first time, immediately translated it as "kasutera" as he recalled the word—a translation which is accounted for by the absence of *l* from the Japanese alphabet and the use of *r* as its substitute. This explanation is given as the reason that the Japanese still call sponge cake "kasutera" (kastera).

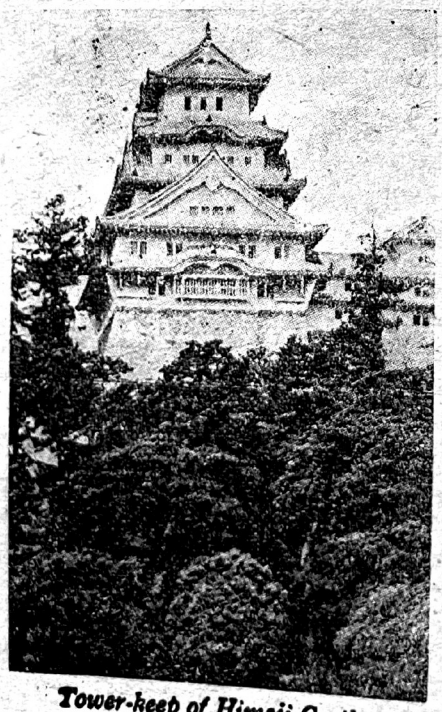
CASTLES IN JAPAN

In the Tokugawa era Japan was studded with castles, large and small, each the defensive stronghold and residence of the *daimyō* (local feudal lords), who maintained what remnant of power the Shogunate permitted them to exercise. With the Restoration (1868) passed the practical utility of such defenses, and many of the best preserved castles eventually became the headquarters of army divisions: Nagoya, Osaka, Hiroshima, Himeji, Kumamoto, etc. Smaller castles were demolished, fell into ruin or were destroyed by fire.



Nagoya Castle

Japanese castles are lofty, imposing structures — many critics classing them among the best architectural monuments of the country where "richness of detail is less aimed at than the general effect resulting from the grandeur and harmony of the proportions of the buildings." They were built in towns; not on mountains. With the exception of their granite foundations, castles were constructed of wood, plaster, and tile, sufficiently thick and heavy to withstand the musket fire and arrows of feudal times. In view of the fact that stone was available, as is evidenced by castle foundations and outer walls, and that the Japanese were skilled in stone work, many visitors have wondered why castles were not built of stone throughout. First, as stated, they met the needs of warfare in medieval Japan; secondly, the Japanese were not stone conscious in their architecture. Their homes, temples, and other structures were of wood, plaster and tile, and the *daimyō* naturally utilized these materials in their castles, surrounding them with walls, moats, and other protective devices, and erecting watch-towers at important angles on the walls. Thus Japanese castles are different from the great stone castles one sees today in Germany, Great Britain, and other old world communities.



Tower-keep of Himeji Castle

Following are the most easily accessible castles for foreign visitors:

Nagoya Castle is a stately structure, famed for its ornamental gold dolphins (see "Dolphins" description). It was erected in 1610, by command of the Shōgun, Iyeyasu, by twenty-two powerful *daimyō*, to lessen their wealth and to serve as the residence of the

Shōgun's son. It was never subjected to the test of war. The design on the 10-*sen* postage stamp represents this castle.

Himeji, on the Inland Sea, a short journey from Kobe. Founded about the mid-14th century and subsequently enlarged, there now remains only the 5-storied tower or donjon. This castle, with white plastered walls, was called *Shirasagi-jō* ("White Heron Castle") in distinction from Okayama Castle, painted black, and called *U-jō* ("Crow Castle").



Osaka Castle

Osaka Castle, reconstructed, its exterior a replica of the original, known as *the Kin-jō* ("Golden Castle"), started by Hideyoshi in 1583, was completed in two years—50,000 laborers being engaged in the task. The size of the huge granite stones forming the walls at the principal gate are stupendous, some measuring 36 ft. long by 15 and 26 ft. in height, and several feet in thickness. Where they came from, how they were transported, and how the artisans handled and fitted these immense stones of divers shapes with such remarkable accuracy, is still an unsolved puzzle.

ACHI-KOCHI (*"Here and There"*)

The Japanese Smile. In comparison with the Japanese, Occidentals smile but little. Sometimes in the country districts, foreigners frighten the children by their "fierce faces," so accustomed are the children to smiling faces.

A Japanese smiles in the face of death, and even when telling about the death of a loved one, notwithstanding the fact that the bereaved person may be near the breaking point. They smile when in pain, or at times of great disappointment, or when embarrassed, and the deepest sorrow or the most appalling disaster is recounted with a smile—a baffling, unchangeable smile.

This smile of custom and tradition is the Japanese acknowledgement that nobody has the right to cause anybody else a moment's mental discomfort.

Stoicism has long been cultivated by the Japanese, but through long usage the smile, though based on politeness, has become instinctive; per contra, it should be remembered, one can get more for a smile in Japan than anywhere else.

CHIN, OR JAPANESE SPANIEL



"*Toi-chan.*"
(*The author's lively Chin pup.*)

The *chin*, or Japanese pug, a delicate and lovable pet, has been known in Japan from olden times and was in great favor among the upper classes in the old Yedo days. The best specimens are bred by Nagoya dog-fanciers and are produced by in-breeding, dieting, and the selection of the smallest pugs. They range in weight from 4 to 8 pounds. An ideal *chin* should weigh about 5 pounds at maturity, the smaller the more valuable, and should possess large, bright, protruding eyes, wide apart; head, broad with prominent brow; nose short with open nostrils; teeth hidden; long glossy hair, without wave; color, generally black and white, but some are brown and white; tail, well feathered, carried over the back in a tight curl. Quoting from *Things Japanese*: "If, at birth, the nose is not considered sufficiently snub, it is pressed in with the finger. Doubtless this process, by stopping up some passage, induces the habit of constant sneezing with which many of these animals are afflicted:—'She looks like a pug sneezing,' is a common phrase to denote the face of an ugly woman."

Not being a prolific species, for the reason that the breed is too delicate to propagate itself for many generations, breeders sometimes cross the pug with other small dogs, sturdier stock, and the purchaser must decide whether the animal offered is of pure breed, but more or less sickly; or is healthy but not a good specimen which later may develop long legs. Pure bred pugs are not common—and are expensive—ranging in price from ¥50 to ¥500, according to form, markings, and appearance. The *chin* dogs sold in most bird-stores are cheaper, but such a purchase may end in disappointment. A written pedigree should be given with the purchase of a valuable *chin*.

A very light diet is essential: a little rice flavored with *katsuobushi* (dried *bonito*) fish, a minimum of water, but no other fish or meat. Eggs, bread and milk or biscuits, but not too much of anything, vary their meager diet. Worms are their greatest enemies. With care, a *chin* may live to the age of 14 or 15 years. A change of food and climate is often fatal and when taken abroad a large percentage of the pugs die in transit. A thoroughbred *chin* is worth owning, as these dogs are affectionate, and may be taught many little tricks.



Age, 5 years.
Weight, under 5 pounds.

ACHI-KOCHI ("*Here and There*")

Hora-gai (Conch-shell). Conch-shell trumpets are still in use in Japan, principally by watchers along the seashore in certain localities who, when they sight a school of fish, blow their trumpets as a signal to the fishermen, and these men, as the deep, hollow, moaning sounds from the trumpet reach them, immediately set out for the capture.

In ancient times conch-shells were used as war trumpets. On Mt. Kasagi, south of Kyoto, is a huge rock, called *Kaifuki-iwa*, or "the rock on which the trumpet-shell was blown," marking the spot where the trumpeter stood at the time of the Genkō battle between *Emperor Go-daigo* (1318–39) and the Hōjō Clan, a clan which practically governed Japan as military regents under the rule of the Shogunate of Kyoto from 1205 to 1333. The Emperor had taken refuge on the mountain, but he was eventually defeated and exiled.



Conch-shell trumpets are used today in a few temple ceremonies and often in shrine and temple processions in which *yamabushi* (mountain priests) take part. *Yamabushi* were ascetics whose favorite resorts were high mountains where they trained both body and spirit. In point of utility the conch-shell was the most important of their religious implements inasmuch as it was blown for signalling to members of their party, for frightening away demons and wild beasts, for dispelling mists, and for creating bodily warmth. *Yamabushi* wielded much influence in medieval Japan. In processions, besides the conch-shell, *Yamabushi* may be identified by a small disk worn on the forehead, which is kept in place by a band encircling the head.

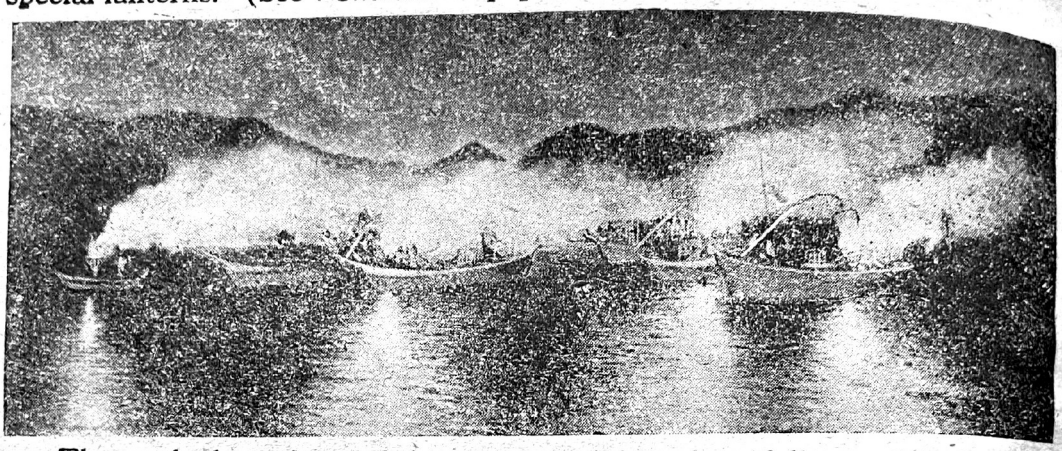
Conch-shells as trumpets are used by the Samoans, not in war but as part of the paraphernalia of their medicine men—which is one of the things which seem to connect some of the original people who settled in Japan with the South Seas.

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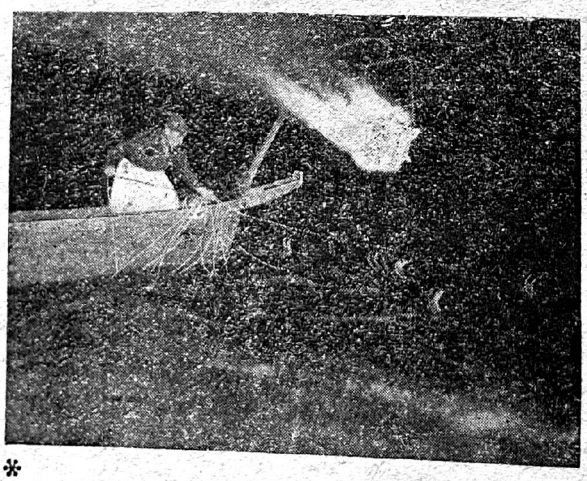
Contrasts in Japanese Life. In an article on contrasts in Japanese life, Dr. Shunkichi Kimura writes, in part, as follows: "The Japanese who wear western clothing quickly don the native dress when they come home from business, for they love to sit on the clean, fresh mats. Both chairs and *zabuton* (floor cushions) are used in Japanese houses. Girls may dress their hair in the Japanese mode, or may bob their tresses. Today they might dress in the western style, tomorrow in Japanese kimono of brocaded silk with long sleeves. There are Japanese and Western paintings. We hear the music of Beethoven at seven o'clock, and at eight listen to some popular Japanese composer of native music. There are Kabuki performances and Western operas. Sermons on Christianity and Buddhism are available to all. Our respects are paid at both Shintō shrines and Buddhist temples, and we dream of the Christian paradise one night and on the next of a Buddhist heaven. We listen to the principles of individualism while entertaining national ideas. We eat Japanese, Chinese, and Western food. We read Japanese and Western books and Chinese classics. We worship ancestors, but still we have scientific knowledge. We love arts, but do not neglect our industries."

CORMORANT FISHING

There are several places in Japan where small fish are caught by cormorants, but the Nagara River, at Gifu, is the most celebrated place. It is said that this method of fishing has been continuously followed as a regular business at Gifu for more than a thousand years. In China it has been practised from time immemorial. Gifu is an important city on the rail line between Nagoya and Kyoto, and is famous for its production of a great variety of fans and for its special lanterns. (See "*Chōchin*"—paper lanterns.)



The method employed for cormorant fishing is as follows: At nightfall, or between 6 and 9 p.m., except on moonlight nights or when the water is too high or too muddy, a flotilla, usually of twelve Japanese boats, form abreast so as to span the river about three miles upstream and start their slow drift down to Gifu, which requires from one to three hours. Each boat is manned by four men: at the bow the head fisherman, who wears an *eboshi*, an ancient ceremonial headpiece, and around his waist a loose skirt made of dried straw, and an assistant; back of them are two boatmen who pole the boat, one amidship, the other at the stern. To attract the fish, each boat has a flare from a mass of blazing pine knots in a large iron cage or cresset, swung from an iron rod at the bow, the midship man attending to the fire. The fish caught are *ayu*, generally described as a species of small trout of delicate flavor, from five to eight inches in length, but while they belong to Salmonidæ family, they are not trout. Their scientific name is *Plecoglossus altivelis*.



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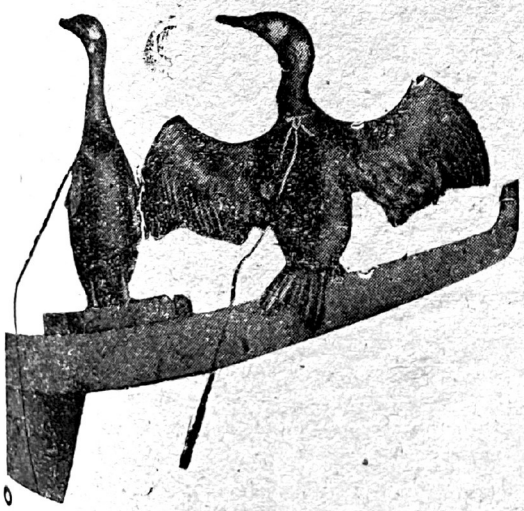
The head fisherman handles twelve cormorants by means of a 12 ft. cord of spruce fiber attached to each bird, and each bird has a cord fastened very ingeniously around the base of its neck, and brought back of its wings and tied in such a way as to constrict the passage so that the larger fish cannot pass into the bird's stomach. Attached to the cord at the middle of the bird's back is a short strip of whalebone by which the bird is lowered into the water or lifted

CORMORANT FISHING



from it. The ends of the twelve strings are tied to a mother-cord which the head fisherman holds in his left hand as one might hold as many hunting dogs in leash, and with the right hand he grasps a pole which he occasionally bangs on the side of the boat—which one might think would frighten every fish in the river; but not so, on the contrary they seem to be attracted by the banging and the flare, and gather around the boat in shoals, like moths around a light. Then the master lowers the birds one by one into the water, and as the occasion arises also manipulates his twelve strings with his right hand. He follows the birds with an eagle eye and handles the strings in such a skilful manner that they never become tangled in spite of the birds' darting about with wonderful swiftness after the fish. This is a busy time for the master.

When he sees that a cormorant's neck is distended with fish and the bird for that reason is slow in its movements, he gently draws him to the boat by the line to which he is tied, and lifting the bird from the water, holds him perched, struggling and remonstrant, on the gunwale of the boat—then, placing his fingers about the base of the bird's neck and tipping him tail-up over the fish-basket, forces him to disgorge his catch, after which the bird is put into the water to go after more. This is done without interrupting the work of the eleven other birds. A cormorant's neck, distended, can hold seven *ayu* of ordinary size, packed solidly, but usually from four to seven good-sized fish are considered a sufficient catch for a bird on each hunt, which is equal to about 150 fish per bird per hour, or 450 in a three hours' drift. Multiplying this estimate by the number of cormorants on each of the twelve boats, it will be seen that a night's catch makes a considerable pile of fish—and a profitable one, which



CORMORANT FISHING

in the aggregate provides funds that carry the men over the non-fishing season as well as for feeding and caring for the birds when they cannot fend for themselves, and for replenishing the stock of birds.

When a fish is caught, whether by its head or tail, a cormorant swallows it head first. If caught by the tail, the bird throws it into the air and catches it skilfully, head down. The small fish are swallowed. The trained cormorants all have names, which they recognize, generally *Ichi, Ni San*, and so on (Number One, Two, Three, etc.) of which Number One is the veteran and supercillious dean and regulator of the actions of his flock. He is the last to be put into the water, the first to be taken out, petted and coddled, and fed the most fish. After the fishing his perch is on the tip of the bow, the place of honor; the others settle themselves on the gunwale according to their rank, and whenever a bird usurps the place of another he is promptly pecked out and raucously scolded with loud disapproval by the other birds until he takes his proper place. They are as great sticklers for place and precedence as are diplomats at an official function.

After the night's work is finished, the birds are taken to their several quarters in bamboo baskets. Except in the fishing season, the cormorants are set free on the river to feed themselves, and they are voracious feeders. The fishing season is from mid-May to mid-October, and during the season this novel method of fishing is witnessed by many visitors. In the 1935 season, 52,560 visitors enjoyed the sight of this fishing. Pleasure boat fares range from ¥1.50 up, according to the number of persons in the party and the size of the boat. Often the spectators' lanterned boats, filled with sight-seers, singers and merry-makers constitute a veritable fête. The managers of the Nagoya Hotel, Nagoya, and the Nagaragawa Hotel, Gifu (a desirable place in which to stay), often arrange these boat trips.

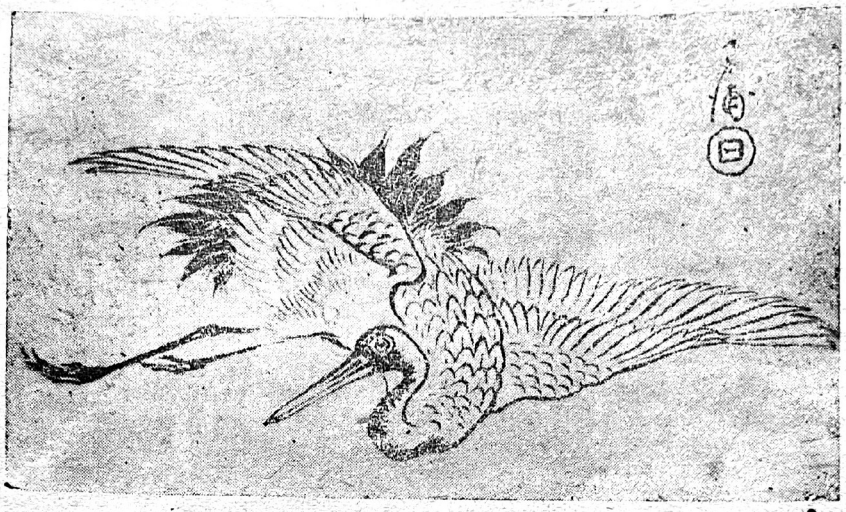
Cormorant fishing on the Nagara River is an hereditary occupation, the oldest fisherman on the river being the eighteenth head of his family since its members became fishers with cormorants. The number of head fishermen is limited to twenty-one. Yearly, these fishermen are given the honor of presenting some of the fish they have caught to the Imperial Household.

The cormorants are caught in summer or during the autumn migration along the shores of the nearby Ise Bay and Pacific coasts by means of decoys and bird-lime. Their wings are then clipped. It requires from one to two years to train a bird to become a good fisher. They are at their best from the fourth to the eighth year and are then valued at from 200 to 500 yen. After the eighth year they begin to slow down in their work, though they can be used on an average of from twelve to thirteen years.

A full grown cormorant is about the size of a matured goose, and as heavy. It has a long, sinuous neck which is capable of becoming enormously distended, and a hooked bill about as long as its head. Its plumage is dark gray, almost black.

Other places where cormorant fishing may be seen on a more modest scale are at Inuyama, on the Kiso River, within electric tram distance from Nagoya, on the Uji River, near Kyoto, and on the Tamagawa River, near Tokyo, where any Japanese restaurant along these rivers will make all arrangements for visitors who wish to see this method of fishing. A part of the enjoyment on such excursions is to cook the freshly caught *ayu* on the boat.

TSURU (" *Cranes* ")



Cranes in Japan are inseparably connected with occasions of felicitation, as a symbol of a wish for long life and happiness, for the reason, according to the old Japanese belief, that "the crane lives for a thousand years" —which, of course, is an exaggeration, though the bird is said to live for about 80 years; far *longer than* the average human life.

The chief places to which cranes migrate in Japan are Kushiro and to the base of Mt. Akan, both in the Hokkaidō, Yashiro in Yamaguchi prefecture, and Akune and Arasaki in Kagoshima prefecture — at times thousands winter at the last named place—and at each of these resorts it is said that the birds know strangers from residents, inasmuch as they never stir when the latter approach, while they fly away if a single stranger comes within a stone's throw of them.



Cranes come to these breeding sanctuaries from their far northern homes in October and November, staying until March. Whenever a stray pair nest in other parts of Japan the local population rejoice, regarding such visitation as an event of good omen, and it is made a news item in the vernacular papers. The commonest varieties that come to Japan are the *nabe-tsuru*, a white-necked, grey-colored bird. Next are the *mana-tsuru*, commonly, though erroneously, called *tancho-tsuru*, a large-bodied crane of bluish-grey, the tips of its plumage white and tail-shaped. It is white-necked and has a cardinal-red crown. Other varieties are also seen.

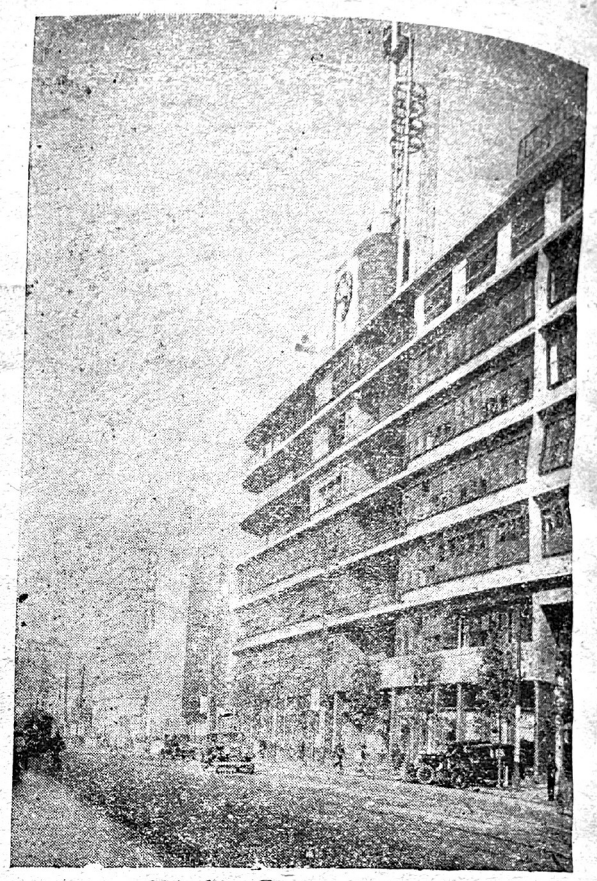


In the glow of the rising sun it is a thrilling sight to see a flock of cranes flying high in single file, uttering the sonorous, trumpet-like notes characteristic of these birds, the sun shining on their silvery plumage. However, if you should happen to see in a private garden or public park a crane dancing, you will remember it as a grotesque and amusing sight.

The crane is a favorite motif for artists, craftsmen, and designers, and one sees it depicted in paintings, in all the fine crafts, on wedding kimono, and in many other ways. "Crane by the Pond" was the subject of the 1935 New Year Imperial poem contest.

DEPARTMENT STORES

Department Stores, or "Depāto," as they are called in Japan, are not merely places in which to buy things; they are social institutions where women and children spend whole days wandering about from floor to floor. They are regarded as a sort of social club where women arrange to meet, to gossip, to relax in the rest rooms, and where free eats and drinks are provided at the many sample booths, or, they may lunch in the store's restaurant. Shopping, for the majority of the store's visitors, is often only incidental.



Shirokiya Department Store *

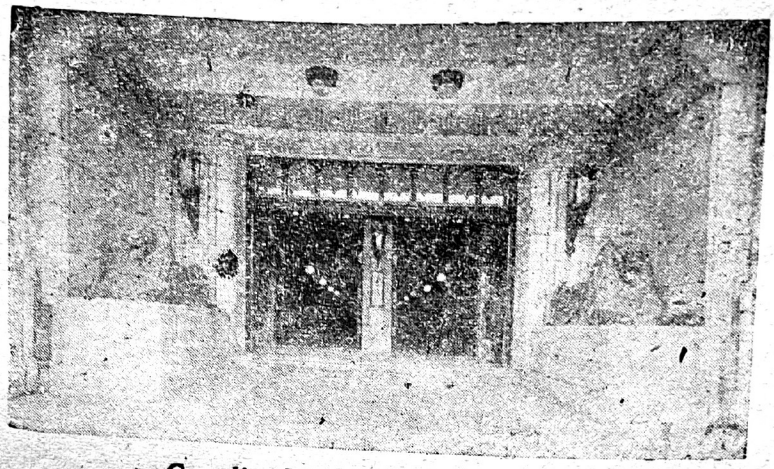
Upon entering, one is greeted by well-trained usherettes with a cordial *irasshaimashi* ("welcome"), and upon leaving with a gracious "Thank you. Please come again." In the meantime the sales staff eagerly await the arrival of the first person to enter the store when the doors are opened at nine o'clock, for they have their superstitions. Should that person actually make a purchase, the whole staff is convinced that the day's business will be brisk; if the person has only dropped in to look around, handle some of the articles, and go out without purchasing, then the prospect for good business that day is not so good, in their opinion, judging from their experience.



Mitsukoshi rotunda

It is estimated that from 50,000 to 100,000 persons daily visit each big department store and each of its branches in the large cities. Country folk, in groups, visit them as one of the most important items of their excursions, trudging from the provision store in the basement, on and up

to the roof-garden, and in many of these gardens there is a shrine, where visitors may pay their respects to the enshrined deity, also goldfish ponds, landscape gardens, a menagerie, and a children's playground — and from the roof-gardens there is a view of the city.



Guarding Mitsukoshi's main entrance

A singular departure from the practice in the west is that in their English advertising these stores do not often give the prices of their merchandise, not even when bargain sales are exploited, though they do so in Japanese press advertisements. During the Christmas and New Year shoppings the stores are jammed. In Japan this is understandable at New Year's, but the custom of gift giving at Christmas is an innovation of recent years, for Japan is a non-Christian nation. At all times the department stores welcome one's hard cash for their merchandise, but they do so with a courtesy which more than satisfies the customer. An American department store expert, after studying eight big department stores in Tokyo, paid them high tribute—they were "so different" from the stores of the west, and they were a "good show," he declared. Incidentally, the Mitsukoshi department store, with bronze lions guarding its main entrance (modeled after those that watch under the Nelson monument, Trafalgar Square, London) is probably the oldest department store in the world, as it has existed for the past 258 years.

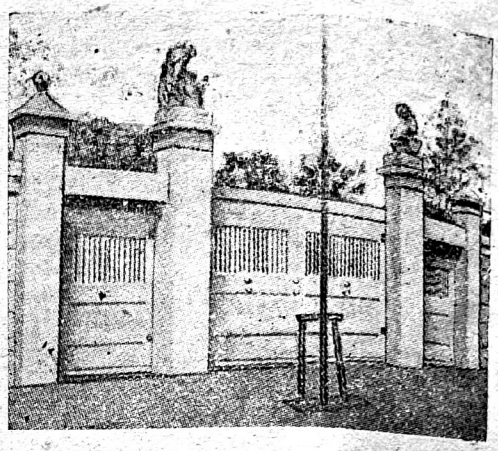
Formerly, the stores had matted floors, and no one was allowed to enter wearing *geta* (wooden footgear); such footgear was checked at the entrance. Persons wearing shoes were provided with covers for them. This custom has now been done away with, as regular flooring has been laid in place of the mats (*tatami*).

For glimpses of Oriental wares, and for viewing a phase of present Japanese life, overseas visitors should not fail to visit some of the large department stores in Tokyo and other cities.

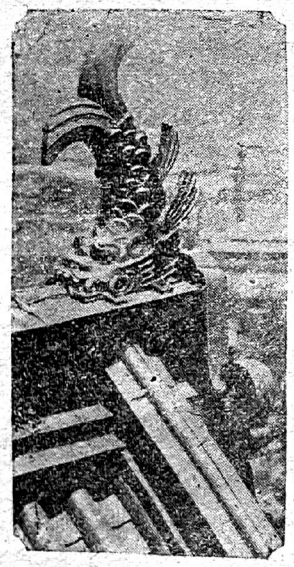
ACHI-KOCHI (*"Here and There"*)

E—E. During their travels in Japan, foreign visitors who have noticed the letters E—E painted on warehouses near railway stations, and on signboards in cities, often wonder what they mean. They are the equivalent of the English word "express" and denote that the concerns using them are forwarding agents for all kinds of express matter. Research has failed to reveal their origin.

SHACHIHOKO, OR ORNAMENTAL DOLPHINS

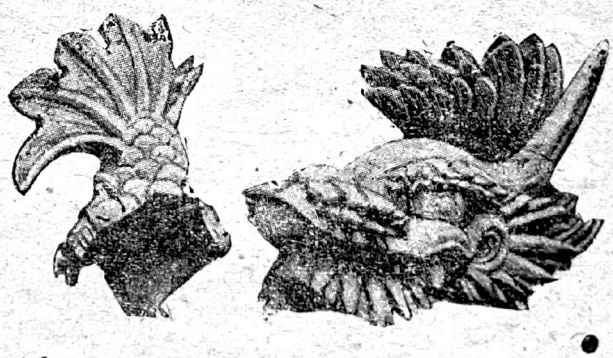


While traveling in Japan and China, tourists are usually interested in the huge figures with the head of a dragon and the body and tail of a fish which surmount each end of the roof of a castle, some temples, or top the gate leading to a castle, temple, or residence. These are called *Shachi*, contracted from *Shachihoko*, which, though commonly translated into English as a dolphin, grampus, or porpoise, must not be confounded with sea-mammals of that name—a species of whales. *Shachi* are poised resting on their chests, with tails in the air, and are used as structural ornaments. They are made of tile, copper, or copper-bronze. In China, besides other places, they are found on Confucian shrines.



According to Dr. Chuta Ito, a noted Japanese authority on artistic architecture, the original form of this ornament was created by the Chinese many centuries ago. Subsequently, in China its form was drastically modified into the peculiar shape as seen today, but in Japan the original form has been handed down comparatively intact.

The most famous *Shachihoko* in Japan are those on the roof-ridge of the main Nagoya castle, protected by wire nets, because an attempt was once made to steal them. They were made in 1611 and are plated with gold. In 1873 the one on the North side (8 ft. 5 in. in height) was loaned to the Vienna Exposition. While it was being brought back to Japan on the *Nil*, of the French Mail Line, the steamer was wrecked off the Izu coast and the dolphin was under water from Feb., 1874, to July, 1875. The South dolphin is 8 ft. 3 in. in height. The exact weight and value of the two are unknown.* The shape of these gold dolphins is not so singular as those which adorned the roof of the Sacred Hall of the Shohei-ko, a college of the Yedo period. The fragments of these peculiar dolphins (pictured) are kept by the Technical Department of the Tokyo Imperial University.



* A picture of Nagoya Castle is given in the description of castles.

FUROSHIKI *(Cloth Wrapper)*



The Japanese *furoshiki* is one of the most useful and practical articles ever devised for wrapping up anything that is to be carried. It is made of cotton, silk or muslin, patterned with various designs and figures, usually in brilliant colors. In size it ranges from small squares, used for wrapping a purse, etc., to squares the size of a large table cloth—the latter, among other uses, is utilized by small shopkeepers for carrying on their backs such purchases as are made from wholesalers, etc., and by families when moving, to wrap bedding and sundry household goods.



No matter whether one package, book, or several of them, make up the bundle, the *furoshiki* adapts itself to any size within its dimensions, and instead of having a varied lot of individual packages to carry, the artistic *furoshiki*, nicely adjusted, takes them all without risk of spilling them.

A small silk wrapper, eight inches square, called *fukusa*, is used as a cover for a gift, but it is not considered a part of the gift and is returned to its owner, together with some minor present in acknowledgement of the gift. Such gifts, presented on a tray, have *fukusa*, many exquisitely embroidered, folded or laid over the present. Generally *fukusa* are red or purple in color, and lined. *Fukusa* are also used to wipe certain utensils employed in the Tea Ceremony. Few are the families in Japan that do not own several *furoshiki* and *fukusa*.





FUROSHIKI

Furo (bath)—*shiki* (to spread). The origin of the word is said to be as follows: When the Ashikaga Shōgun, Yoshimasa (1443–73), was in power, he built a spacious bath-house in which he took great pride, and invited the feudal lords (*daimyō*) in attendance on him to bathe in it. They were required to bring a cloth wrapper, marked with their *mon* or family crest in which to place their clothing so that, when redressing, they would not put on some one else's clothes by mistake. They undressed themselves on the cloth wrapper spread on the floor of the dressing-room and in it wrapped up their garments before getting into the bath. Its association with the bath gave it the name, *furoshiki*. Later, it came into use for wrapping divers articles, as stated.

A few photographs of *furoshiki* are shown herewith.



GEISHA SONGS WITH SAMISEN ACCOMPANIMENT



For more than 100 years a tune called *Dodoitsu* has been one of the most popular tunes played on the samisen to accompany geisha songs. *Dodoitsu* is a term which embraces both the tune and the many lines or detached verses of the songs. These songs are executed with such delicacy and poetic ingenuity that they are often called the "people's literature." The verses are composed in the poetic 7-7-7-5 syllable language, and are sprinkled with colloquial expressions which naturally appeal to the general public more than songs which are attuned to the classic *hokku* (17-syllabeled verse) or the *tanka* (31-syllables). Moreover, the *Dodoitsu* is lively and exhilerating.

Similar to all Japanese poetry, the *Dodoitsu* is suggestive, and leaves much to the imagination. The few following translated verses will serve to illustrate this method of expression:

A white heron, with its head cocked in hesitation, water-mirrors itself to see whether it is careworn.

(Likewise this verse may be construed to picture a pretty, fascinating woman past 25, or perhaps approaching 30 years of age, slim and graceful of figure, and with pale-white complexion, brooding before a mirror over the thought of her lover.)

Sober wooing! Sincere in their love each for the other, as undiscernible as a heron in a drift of snow.

(A man and woman who have experienced the vicissitudes of life are not so impetuous and uncontrollable in their manner of love-making as are the youthful victims of love; they are satisfied to live quietly and settle down for life. They want to love little and love long.)

Though floating, blades of grass may bloom separately at random, but they are moored by one root beneath the water.

(Suggesting a faithful couple, who are engaged in their separate professions—which abound with many temptations for love-making.)

Though it may be a single-petaled rustic plum, it cannot be made to bloom by force.

(The reaction of a woman to the courtship of a suitor she dislikes.)

Resent as I do his heartless conduct, my resentment melts away as I behold his face.

(The meaning of this is obvious.)

No tiding has come since separation, but she steals her way through the dark night to peep at his first May doll festival from without.

(A wrecked home. The wife separated from her husband and baby boy—but her mother-love for the child, in possession of her husband, is irresistible.)

Never do I mind the hardships I now endure, but how I wish that it might

be worth the enduring!

(Suffering for love's sake.)

I have shaved off my eyebrows, relieved from the life of entertaining, now that my service is confined to my love alone.

(A geisha who at last is married.)

I opened the door, believing my love had come, but the moon in the wind-disturbed water was laughing.

(On a windy, moonlight night, a geisha waits for the coming of her lover.)

Each time the song of the pine insect in the garden hushes, my heart leaps, thinking he has come.

(A geisha awaiting her lover.)

Fallen in love have I without knowing him; how beyond understanding my heart is to me!

(Love at first sight.)

Deride me though you may as a frog in a well, I see flower petals drifting above me—and I see the moon.

(This was written by Sanyo Rai, a famous scholar and patriot [latter part of the Tokugawa régime] as the expression of his philosophy of life. One whose life experience is limited is said to be a frog in a well.)

A love light shines in his eyes even when he frowns and makes me forget the fear of his frown.

(Evidently she thinks she sees love even behind his frown.)

Dodoitsu has a history dating back to the Tenshō Era (1573–92) when Ryutatsu, a priest who lived in Sakai, composed verses containing 26 syllables, but these verses were not known as *Dodoitsu* until they, and similar verses, were sung in vaudeville in Ushigome ward in 1839 by a man named Dodoitsu-bo, when they appealed so tremendously to the masses that they were called *Dodoitsu*.

* * * * *

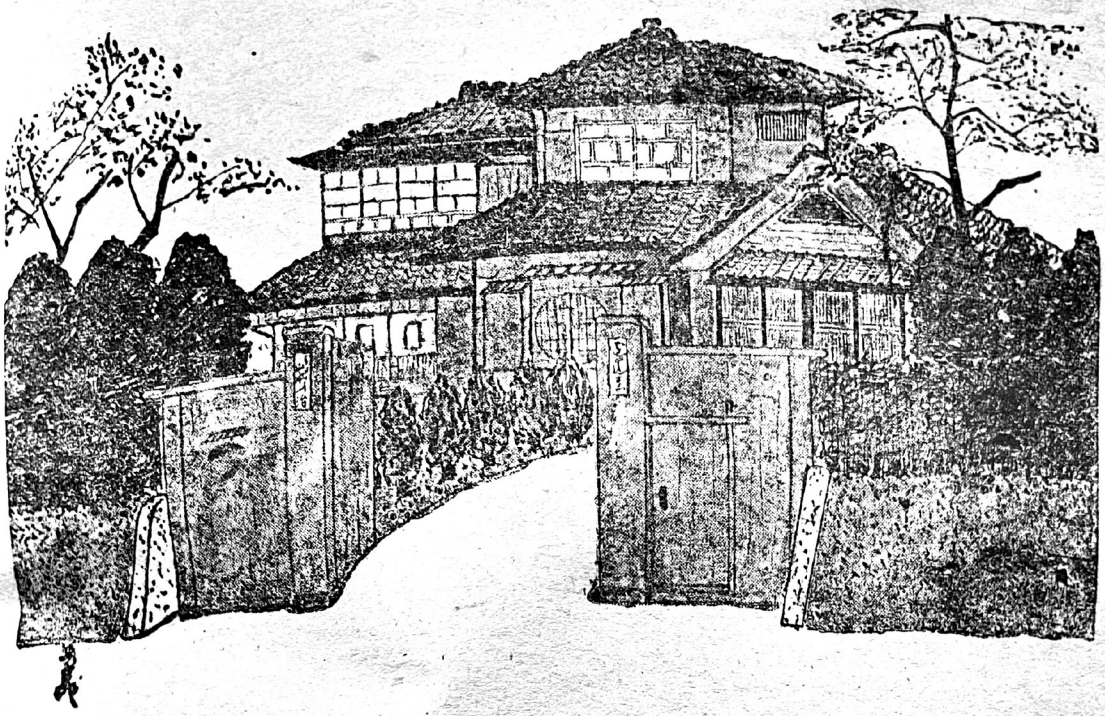
Dodoitsu-bo, a physician born in Mito, came to Yedo and became a pupil of a well known story-teller and popular singer. He had a wonderfully strong voice, and it is related that one summer evening, while idling with friends in a pleasure boat on the Sumida River, a popular pastime of the period, he boasted that he could still all the songs on the river. He took up his samisen and began to sing *Dodoitsu*. Gradually all merry-making and songs were hushed and countless boats gathered near to listen to *Dodoitsu* rendered by its originator. Dodoitsu-bo died in 1853, but the tune he sang continues in popularity among the masses.

* * * * *

The partly split chopsticks used in Japanese restaurants generally contain a toothpick around which is rolled a verse of *Dodoitsu*. Many of these verses, clever and interesting, provide subjects for conversation during the meal when several persons constitute the party.

Incidentally, it may be added that the samisen was introduced into Japan by way of the Loochoo Islands in the Eiroku Era (1558–70).

THE JAPANESE HOUSE



Individually, the average Japanese wooden house with a southern exposure is an ideal dwelling in summer, provided it is located away from the dust of traffic. The wood-paper sliding doors (*shōji*), and those made of glass, are then often removed to let the cool breezes blow through the house, and bamboo blinds (*sudare*) are hung in front of verandas exposed to the sun. By "ideal" we mean ideal for the Japanese, who live on the floors which are covered with a thick matting (*tatami*)*, which are trod on only with bare or stockinged feet; who take their meals from low tables while squatting on the mats, and at other times squatting or lounging on them; who are quite content to sleep on *futons* (comfortables) on the floor; who do without chairs, although the present tendency is to use chairs with rubber pads on the legs to protect the mats and veranda floors. Many foreigners, utilizing a Japanese house, place beds, chairs, and tables on the *tatami*, but go about with slippers on their feet, not shoes.

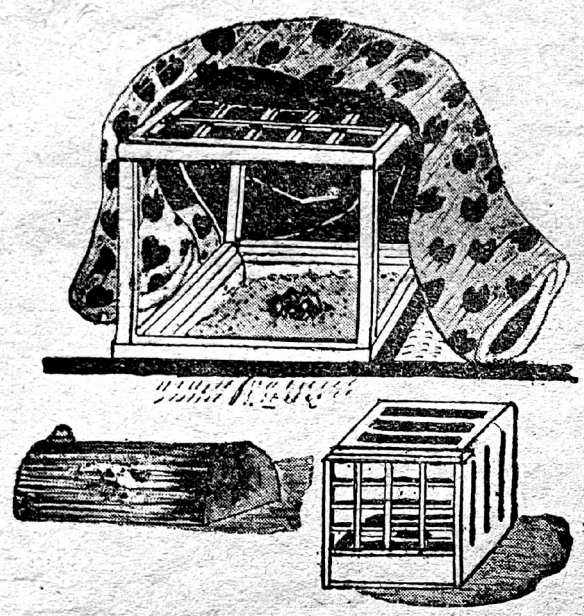
Collectively, Japanese houses are monotonous; one is but a replica of another house. Seldom is an architect employed to plan them; a master-carpenter, a man who has grown up in the craft, takes full charge. Apparently his only problem is to arrange the rooms to the best advantage according to the size of the house and its exposure. It is a remarkable fact that so few changes have been made in house architecture in the long history of the nation, so deeply rooted are Japanese customs and conservatism. We found, while traveling in Saghalin, the far northern possession of Japan (1,000 miles from Tokyo), where most of the year the weather is inclement and the winters severe, that the dwelling houses there differ but little from those around Tokyo.

* *Tatami* are stitched straw mats, two or more inches in thickness, 6×3 feet in dimension, the upper surface of which is covered with small, closely interlaced flat reeds or canes. A room is measured, not by feet and inches, but by the number of mats it contains. *Tatami* is the equivalent of the western floor.

THE JAPANESE HOUSE

This we noticed also in Hokkaidō, the large northern island where the climate is very cold in winter.

In winter, few dwelling places are more uncomfortable, from a foreign point of view, than a Japanese house, inasmuch as the heating arrangements are primitive, consisting of *hibachi* (charcoal braziers), over which the occupants, in wadded kimono, hover for warmth, or, sometimes at a small square hearth cut in the floor of a room, over which a wooden frame work is placed, the whole covered with a large quilt. Live charcoal is put into the hearth and the family sit around it with their knees under the quilt or lie down with their feet stretched out to the hearth. This frame work is called a *kotatsu*. At other seasons the frame is removed and a mat of the same size as the hearth is put over it. Another means for warmth is the portable foot-warmer, which is a square wooden box with openings at the top and sides; one of the sides slides open and through it an earthen pan of live balls of charcoal dust is placed inside. A quilt is laid over it as is done over the hearth—and both means are the cause of many fires. For putting in a bed, a cylindrical earthenware vessel, flattened on the bottom, called a *yutampo*, is used. This is filled with hot water which remains warm throughout the night. To foreigners, these devices for warmth seem merely feeble attempts to muddle through the winter as best one can, and comment has often been made that apparently the Japanese do not know the meaning of comfort, though, in recent years, certain types of stoves and other heating devices, have been introduced, and are beginning to be used by families that can afford them. But despite changed conditions in this rapidly changing world the majority of Japanese are prone to cling to their long-established manner of living.



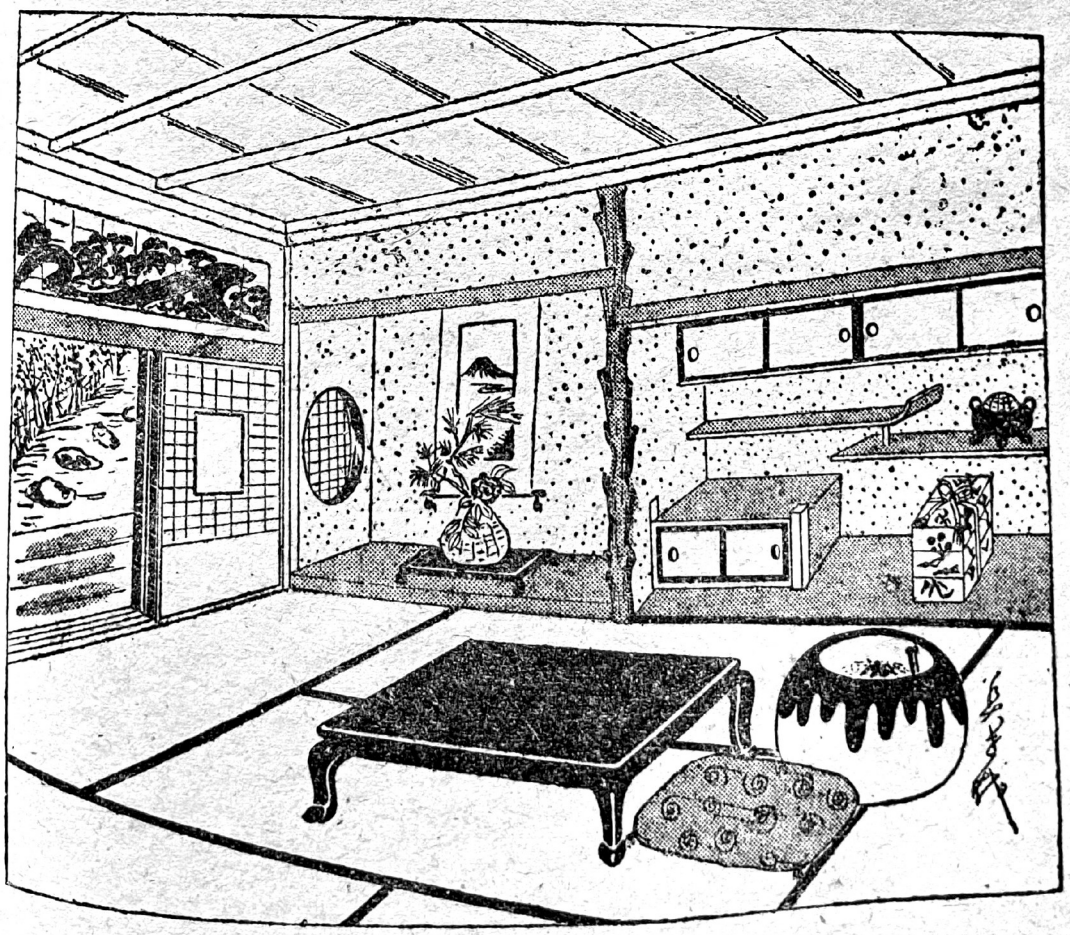
Most houses in Japan are made of wood, seldom over two stories in height, and more one than two story houses are built. It is estimated that there are more than 15,000,000 buildings in Japan proper, of which fully 996 out of 1,000 dwellings, and 999 out of 1,000 farm houses, are made of wood. The wood is used in its original color and is almost never painted, stained, varnished, or oiled. The house has no cellar. The floor stands about two feet from the ground, the outer walls usually resting on a low stone course, or stone posts. The wooden ceiling of the lower floor is eight or nine feet in height, often less than eight in the second story. The roof is covered with heavy tiles—of late, slate and tin are frequently used. In the country the roofs, generally, are thatched. For the so-called middle class it is becoming a custom to incorporate one

foreign-style room into the Japanese dwelling.

Japanese houses are constructed to resist destruction by earthquakes as much as possible—which is the reason that they are not built high. House-breaking is a recognized calling, and the ease with which a *dorobo* (thief, robber) can enter a house gives the occupants a constant feeling of insecurity.

There is little privacy; a conversation in one room can be heard in other rooms, which are separated one from the other by sliding partitions, called *fusuma* or *karakami* ("Chinese paper"), which are covered with layers of paper, the outer one, near its base, being decorated with attractive designs, in color, of flowers, birds, geometrical figures, etc.

The principal room in the house has an alcove in one corner, six feet long by three feet deep, called the *tokonoma*, and alongside of it another recess called *chigai-dana*. The *tokonoma* is the place of honor in the house, and the guest is asked to seat himself just in front of it. The floor of the *tokonoma* is a few inches higher than the level of the *tatami*, and may be of highly polished wood, or may have a thin matting over it. In this alcove usually hangs a picture, called a *kakemono* or scroll picture, these pictures being selected according to the season. For instance, pictures of cherry blossoms are chosen when the trees are in bloom; those of waterfalls at the hottest time of summer, and, per contra, on the coldest days of winter, pictures of verdant nature on warmer days are purposely chosen for their psychological effect on the observer's mind.

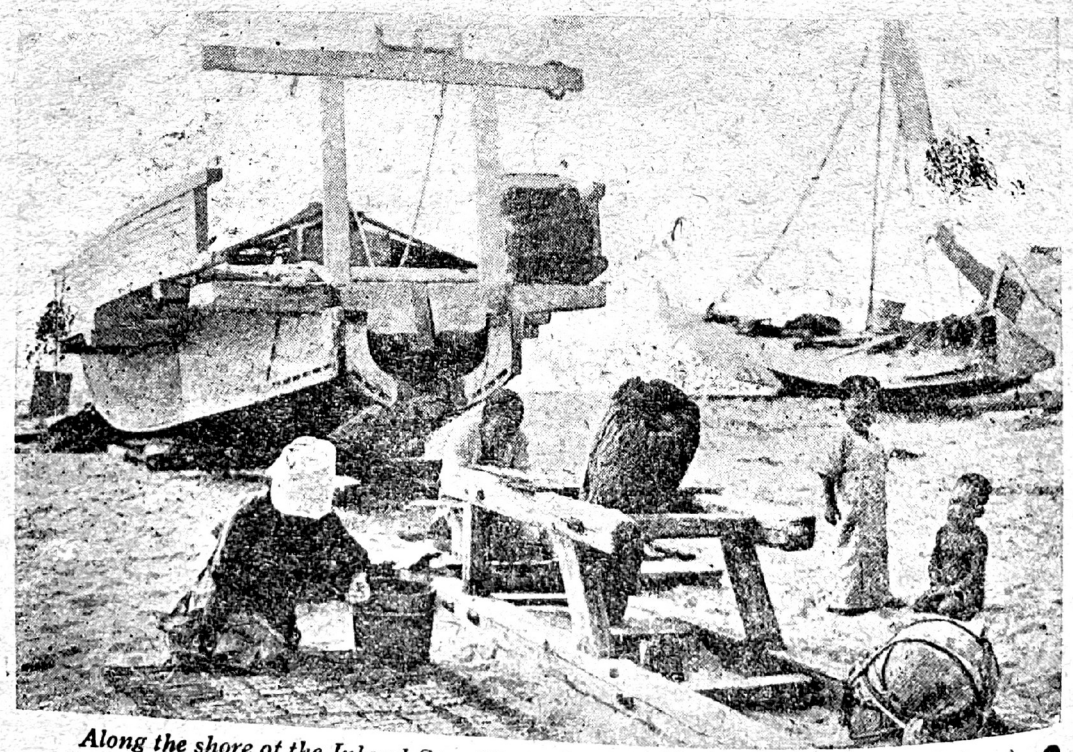


Often the pictures are varied with scrolls of poems, maxims, and famous phrases in the hand-writing of illustrious scholars, statesmen, priests, and others. On the floor of the *tokonoma* is placed a flower arrangement, and some art object on a low stand. The *tokonoma* is entirely for ornamental purposes; there are scores of established forms.

Chigai-dana (lit., "crossed shelves") are two shelves of different heights extending from opposite walls, their free ends overlapping each other for a few inches. These are joined near their ends by a single upright, the whole looking somewhat like the letter H lying on its side. On these shelves are placed a few ornaments, usually curios, perhaps a Japanese sword. Small closets at the top and bottom are used for storing *kakemono* and their cases, and for storing other treasures. The post, *toko-bashira*, between these recesses, is usually an expensive piece of wood. It may be of birdseye maple or other beautiful wood, squared, or it may be in its natural state, without bark; if it is gnarled, or tortuous in grain, or, if it has knots or burls, it is all the more desirable. In any case it is highly polished.

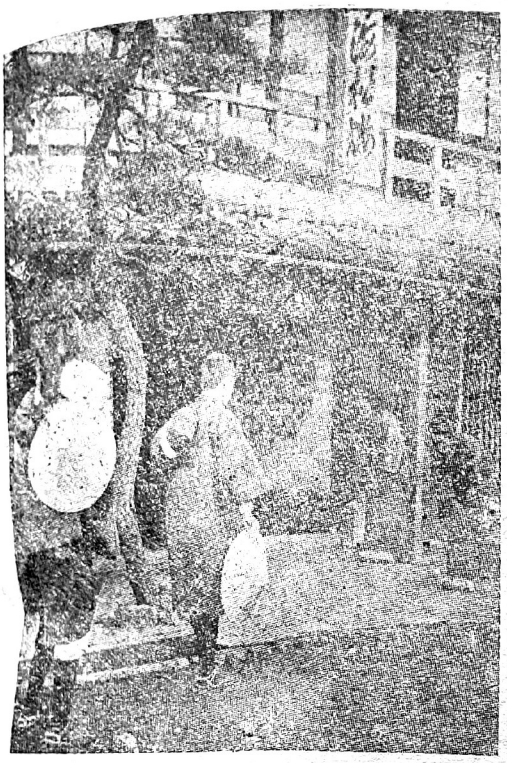
Next to the *tokonoma*, one's attention is attracted by the *ramma*, which are ventilating panels of lattice, decayed trunks or limbs of trees sawed to produce an artistic effect, or carved wood-work, often beautifully executed of birds, flowers, waves, dragons, or other objects—placed horizontally between a ceiling and the upper groove wherein the *fusuma* are slid.

Of late, people in established positions, becoming familiar with the comforts to be derived from central heating, adequate housing, refrigeration, etc., have created such a demand for apartment houses with from two rooms up that in the large cities they cannot be built fast enough—but it is safe to say that it will be a long time before the old-time Japanese house is wholly superseded.



Along the shore of the Inland Sea. The woman is drying her collection of shells.

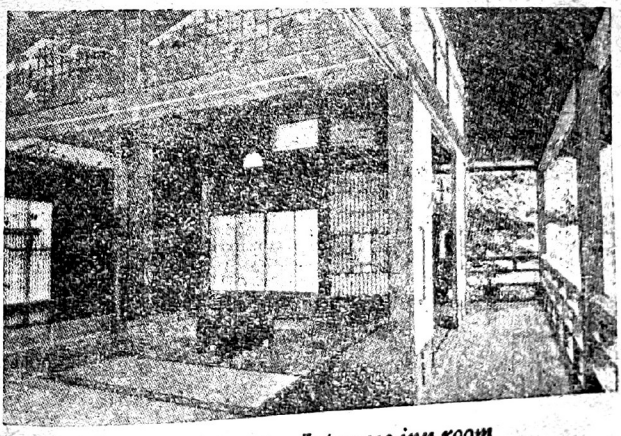
JAPANESE INNS



New arrivals

For a novel and interesting experience foreign visitors should stay one night, at least, at a Japanese inn, for they will remember it as different from anything they have known, East or West—and in twenty-four hours they can learn more about domestic customs and manner of living than by reading volumes about the experiences of other people.

Arriving at the inn entrance the first thing you will notice is the mirror-like polish on the raised floor confronting you—acquired by years of assiduous polishing. If no one is in sight you clap your hands and a half dozen maids (*nei-san*: lit., "sister") will immediately appear to greet you. They will kneel down and touch their foreheads to the floor in hospitable welcome. You must leave your shoes at the entrance, and, in slippered feet follow the maid assigned to you to your room. The floor of your room is covered with straw mats (*tatami*) which serve as chairs, lounges, and bedstead. Slippers are discarded at the room entrance as the mats should not be trodden on except with stockinged or bare feet. Though the room is practically bare of furniture it is used as a sitting-, dining-, and bed-room. If you wish to write, a low table will be brought in. At one side of the room is the *tokonoma*, a raised alcove of honor, made of beautiful wood. In it hangs a *kakemono* (a long, painted scroll), at the base of which is an ornament of some kind on a low stand and at the left side is a flower arrangement. There are several cushions (*zabuton*) on the matting. Sliding panels conceal closets where *futons* (bedding—comfortables) are stored in the daytime. As many *futons* as are required for a soft bed will be provided at night. Usually, the conventional pillow is hard, but soft pillows, stuffed with feathers or sponge rubber, and often foreign-style pillows, are available at first class inns.



An attractive Japanese inn room

The maid will hasten to fetch you tea and a brazier of live charcoal by which you light your cigarettes. She will also bring you a freshly laundered

cotton kimono (*yukata*), which, after discarding your street clothes for the sake of comfort, you will wear in your room, to the bath, and as a sleeping robe, if you wish.

As you are perhaps the first foreigner the maid has ever attended she will undoubtedly be greatly interested in everything you do, and with every detail connected with the situation, and her interest will be evidenced by frequent giggles, but though this may, to you, suggest rudeness, it is not intended to be so. Her always willing service, promptly and cheerfully given without the slightest suggestion of reward, is charming; and really the gentle, unfailing courtesy of everyone connected with a Japanese inn is a joy to foreign visitors. If electric push buttons are not available, servants may be summoned by three or four loud claps of the hands. This elicits a shrill "Hei!" from somewhere in the domain—soon followed by the maid servant.

There is no public dining room. When hungry, a guest summons a maid who brings as many miniature tables as there are diners. While the usual meals are Japanese, many inns provide one or two dishes of foreign-style cooked food, when requested: meat or fish, with potatoes, or both. Eggs, milk, and bread are obtainable at all first class inns. An agreeable change from Japanese food is afforded by a *sukiyaki*, without extra charge, but to learn about Japanese food and dishes, the foreigner, taking advantage of his short stay, should sample as many dishes as he can, for the experience. Where water is supplied from reservoirs it is quite safe for drinking. Tansan table water and beer are always available.

There is a graduated scale of rates, based on the grade and reputation of the inn, the location and size of the room, and the quality of food and quality of the bedding (silk, or other material). The first class charge seldom exceeds ¥5 a day for lodging, breakfast, supper, heat, light, attendance and bath. Special class is somewhat higher. Noon meals are extra. In addition it is customary to give *chadai* (tea money) to the innkeeper, upon departure. This ranges from



Crossing the border line into Slumber Land

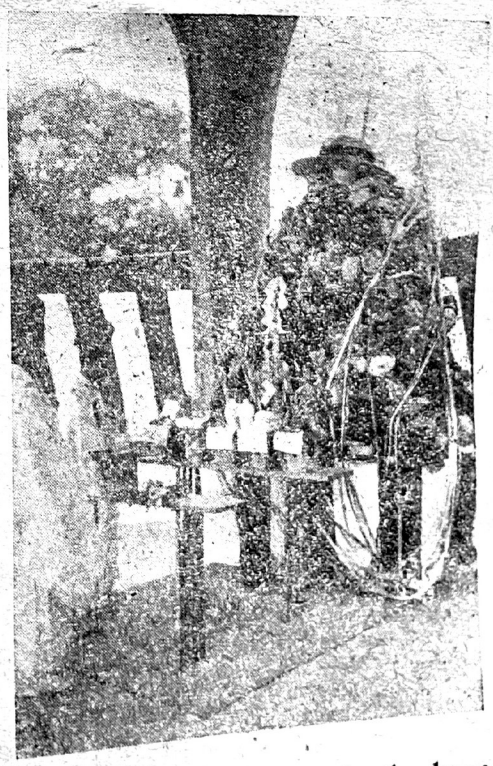
one-third up of the daily rate per person, according to the favors granted or service required. Servants are also tipped, the minimum being usually ¥1 a person per day. Generally, the innkeeper presents some small gift to the guest upon his departure: a towel, cup, or some article that is a special product of the neighborhood.

All doors and the outside sliding shutters (*amado*) are closed at night in Japanese buildings. Valuables should be deposited in the office. A guest is expected to wash face and hands at a common lavatory, not in his room, but shaving may be done in the room, hot water (*o-yu*) being provided. Flush toilets have been installed in many first class inns in the cities and at popular resorts.

While the bath-tub is used in common, foreign guests are usually accorded privacy. The tub is emptied and filled daily at a regular time, and the water is kept at a high temperature by means of a charcoal or other stove connected with *the* bath-tub. A guest who has qualms about bathing in water used by other folk can avoid it by being the first bather. This is the only way. As soap is used and the body rinsed outside the tub the water is kept clean. (See "Bathing" description.) At hot-spring resorts the principal inns are equipped with private hot-spring baths.

ODDITIES

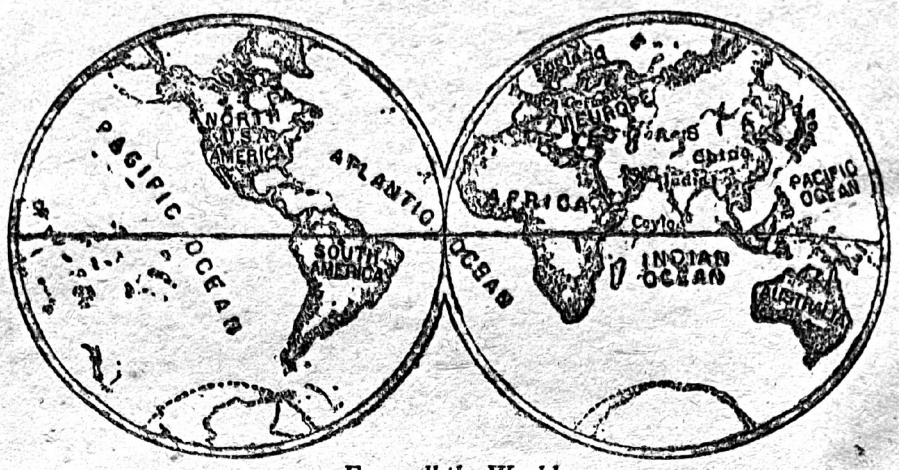
Memorials. On June 8, 1935, the spirits of old hats were believed comforted by memorials read with solemnity by Shintō ritualists at the Hibiya bandstand, Tokyo. The ceremony was held under the auspices of the Tokyo Hat Dealers' Association. Representing the old hats was a collection of old straw hats, battered felts, dented bowlers, faded to greenish tints by time and the elements, torn caps, and other outcast headgear, but with this solemn observance they seemed to acquire a pathetic but none the less genuine dignity.



In explanation of the memorial, one of the hat dealers said: "If it were not for hats getting old and shabby and giving a chance for a next generation of new and fresh headgear, we dealers would have poor business, so it is only right that we should show appreciation to the spirits of old hats. During their life-time of service many hats have acquired personality, and all should be treated with due reverence."

To the sound of flutes and chanting the memorials were read, in the hope that the spirits of the old hats would be comforted.

JAPANIZED FOREIGN WORDS



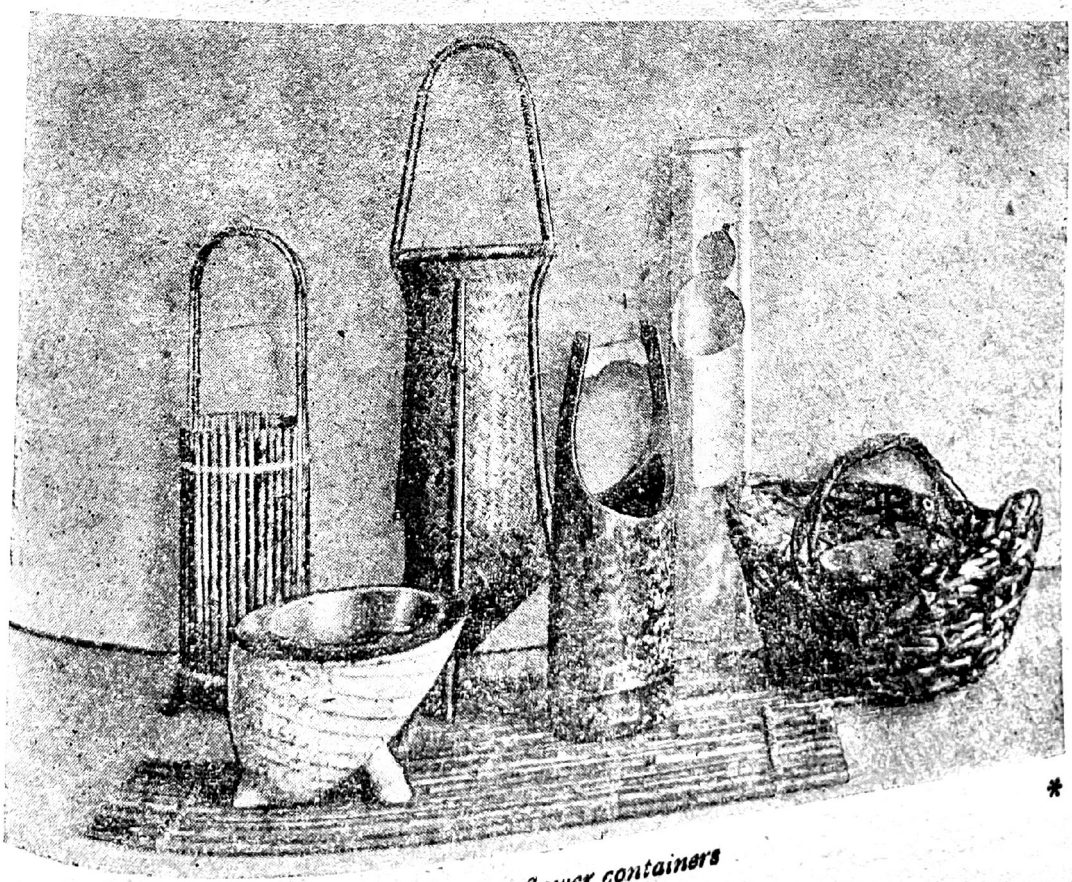
From all the World

Many English, German, French, and other foreign words, and combinations of them, have been adopted and assimilated by the Japanese, and of late modern young men and women have coined clipped words from other languages. This vogue is still underway, though the parent languages might have difficulty in recognizing their new offsprings. Some are in Japanese dictionaries, others doubtless soon will be. Here is a short list of some of the old and new words:

Address	*Adoresu*	Cards (pack of)	*Torampu*	Department store	*Depāto*
Agitate	*Ajiru*	Chalk	*Chōku*	Diamond	*Daiyamondo*
Apartment	*Apāto*	Champion	*Champyon*	Dollar	*Doru*
Apron	*Epuron*	Chauffeur	*Untenshu*	Drama	*Dorama*
Asphalt	*Asuharuto*	Check (luggage)	*Chekki*	Dress	*Doresu*
Basket	*Basuketto*	Chicken	*Chikin*	English	*Eigo*
Bat	*Batto*	Citron	*Shitoron*	Erotic	*Ero*
Bed	*Betto*	Clerk	*Bantō*	Extra	*Ekisutora*
Beefsteak	*Bifuteki*	Coffee	*Kōhi*		
Beer	*Biru*	Comedy	*Komede*	Fan	*Fuan*
Blanket	*Ketto*	Comma	*Komma*	Felt	*Fueruto*
Boat	*Bōto*	Concrete	*Konkurito*	Film	*Fuirumu*
Bonnet	*Bonnetto*	Cook	*Kokku*		
Bourgeois	*Burujowa*	Copy	*Koppi*	Gaiters	*Gētoru*
Bread	*Pan*	Cork	*Koruku*	Garage	*Garēji*
Brush	*Burashi*	Cover	*Kaba*	Gas	*Gasu*
Building (suffix to name of building)	*Biru, Bil,*	Cunning	*Kanningu*	Girder	*Gādo*
Butter	*Bata*	Cup	*Koppu*	Glass	*Garasu*
Button	*Botan*			Gloves	*Gurōbu*
Cake	*Kēki*	Deck	*Dekki*	Grotesque	*Guro*
Calendar	*Karenda*	Demagogy	*Dema*	Ground	*Gurando*
Canvas	*Kanbasu*	Demonstration	*Demo*	Guide	*Gaido*
				Gum	*Gomu*

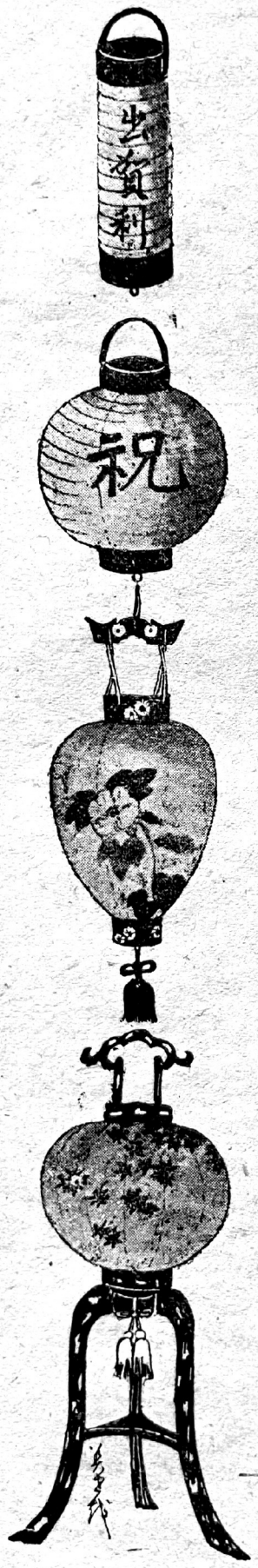
JAPANIZED FOREIGN WORDS

Handbag	*Handobakku*	Page	*Pēji*	Soda water	*Sōdasui*
Handkerchief	*Hankachi*	Paint	*Penki*	Speed	*Spīdo*
Hysteria	*Hisuteri*	Parsley	*Paseri*	Stage	*Suteiji*
		Patron	*Patoron*	Stand	*Sutando*
Intelligentsia	*Interi*	Pencil	*Penshiru*	Strike	*Sutoraiki*
Iron	*Airon*	Pinchers	*Pinsetto*	Studio	*Sutajio*
"It"	*Itto*	Post-box	*Posuto*	Sweater	*Sēta*
		Present	*Purezento*	Swelldom	*Haikara*
Jug	*Jokki*	Print	*Purinto*		(high collar)
Knight	*Naito*	Proletariat	*Puro*	Table	*Teiburu*
Lamp	*Rampu*	Pump	*Pompu*	Test	*Tesuto*
				Text	*Tekisuto*
Match	*Macchi*	Rendezvous	*Randebuh*	Title	*Taitoru*
Metal	*Metaru*	Rheumatism	*Ryōmachi*	Trick	*Torikku*
Modern boy	*Mobo or Modan-bōi*	Rice curry	*Raisukarē*	Truck	*Torakku*
				Tunnel	*Tonneru*
Modern girl	*Moga or Modan-garu*	Sabbotage	*Sabotāji*		
		Sable	*Sēburu*	Unemployed	*Lumpen*
Note book	*Nōto*	Sailor dress	*Sērafuku*	Unemployed University graduates	*Interi-lumpen*
		Salad	*Sarada*		
Organ	*Orugan*	Sentimental	*Senchi*		
Ounce	*Onsu*	Slate	*Surēto*	Vaseline	*Waserin*
Overcoat	*Ōba-kōto*	Slipper	*Surippa*	White shirt	*Waishatsu*



Bamboo flower containers

CHŌCHIN *(Japanese Paper Lanterns)*



Japanese paper lanterns are familiar to all the world. There are many types and varieties of these lanterns --of which only a few can be mentioned here.

The Gifu *chōchin*, made in Gifu Prefecture, are the lanterns best known abroad. They are made of bamboo and paper, are an elongated oval in shape and collapsible. Their upper and lower cedar rims are decorated with painted chrysanthemums in Chinese white and are sometimes ornamented with gold or silver leaf, or a raised lacquer design. The transparent paper body of the lantern is light blue, and is painted in a design of flowers of various kinds, or landscapes. These, with the gilt metal fitments and a graceful tassel, combine to produce a most artistic effect, especially when their candle light flickers in the breeze. These lanterns are generally favored in the Bon Memorial Festival, held yearly on July 13–14–15, when the spirits of the dead are supposed to visit their old homes. For this reason, these lanterns are often called *Bon Chōchin*. Gifu lanterns sell from ¥1.30 to ¥5. Those standing on legs and equipped for electric light, cost from ¥2.50 to ¥15.

The Odawara lantern is a slender, tube-like lantern which is collapsible and hangs from a wire. Designs of many kinds are painted on it. This lantern was invented by an Odawara farmer about 1535. The plain round lantern is the type most generally in use in Japan. It has a long stick handle made of bamboo with a hook at one end so that it may be easily carried or hung on the wall when not in use. These lanterns are much used by traffic policemen in directing traffic when great crowds gather at celebrations. Red lanterns are largely used in processions and on jubilee occasions. For funeral ceremonies, lanterns resembling the Gifu *chōchin* are used, but these are white, without coloring or decoration. After the ceremony they are taken to the grave of the deceased and placed on the burial mound.

During the hot weather Gifu lanterns are widely used, the Japanese deriving pleasure in their subdued lights, the cool appearance they give to their homes, and their decorative effect. Notwithstanding the universal employment of the electric light throughout Japan, paper lanterns still hold their own and have not changed materially in shape or pattern in all the years of their use, but sometimes silk is used in place of paper.

TŌRO *(Japanese Stone Lanterns)*



*

While *tōro* generally means a lantern made of stone, the word also includes large lanterns made of metal or wood. Numbers of *tōro* adorn the courts and also the approaches to noted shrines and temples, the gifts of devotees and others. The Kasuga Shrine, Nara, is said to possess more than 1,700 stone lanterns, some of which were presented as early as the 11th century. These lanterns are all of the same design, and for this reason any similar stone lantern is called the Kasuga type. The distinctive mark of this type is the design which represents a crescent and clouds cut on the sides of the section in which the light is to be placed. There is evidence that temple stone lanterns have been in existence in Japan for more than thirteen centuries. It is believed that the lantern in the Kitsu Temple precinct was erected at the time the temple was built by Prince Shōtōku more than thirteen centuries ago. Today there are more than 26 distinct types of stone lanterns, most of them named after the type found in the several temples.

The custom of presenting *tōro* to shrines and temples was most pronounced during the Tokugawa régime (1603–1868) when princes and nobles vied with one another in making these votive offerings. Many such gifts may be seen at the Tōshōgū Shrine, Nikko, and at the Atsuta Shrine, Nagoya, to name only these two.

The first stone lanterns that were used for ornamenting gardens were those from ruined shrines and temples—which master landscape designers were quick to utilize. They usually placed the lanterns at the base of a hill or at the side of a water basin. It is generally thought by foreigners that the primary purpose of a lantern is to illuminate the garden it adorns or to reflect its light on the

water—but illumination is really of secondary importance, as ordinary garden lanterns are lighted only occasionally. They serve mainly as an ornament and not as a practical means of lighting a garden, but whether lighted or not, they symbolize the lighting of darkness.

The most common form of garden lanterns consists of a shaft or pillar and a head, the latter known as *hibukuro* (" fire-box "), which is constructed to admit an oil lamp. It is crowned with a cap, often mushroom-shaped. Replicas of 20 noted stone lanterns located in various places may be seen at the Gokokuji temple, Tokyo, a gift from Mr. Yoshio Takahashi, an authority on lanterns. They afford means for comparative study of lanterns.

Stone lanterns used as garden ornaments are valued according to their age, those covered with moss being the most highly prized. Various means are employed to give the effect of age. One method to make moss or white lichen grow upon lanterns is to use bird-lime to produce this patina of age, and also to use clay as a foundation soil—on which moss gathers more rapidly than on ordinary soil.

ODDITIES

To console departed insects. In November, 1935, an unusual ceremony was held in the children's playground in Ueno Park, Tokyo, in memory of departed insects.

In summer, the children living near Ueno Park, and elsewhere, catch many dragon flies, cicada and butterflies, deriving much pleasure in the exciting chases. This they do by means of a long, slender bamboo pole, the top part of which is smeared with bird lime, or some other sticky substance. Swaying the pole so that an insect in flight will be caught, or touching an insect which may have alighted on a leaf or twig, they make many a capture. To console the creatures they have captured and caused to die, this ceremony was held, attended by more than 200 children.

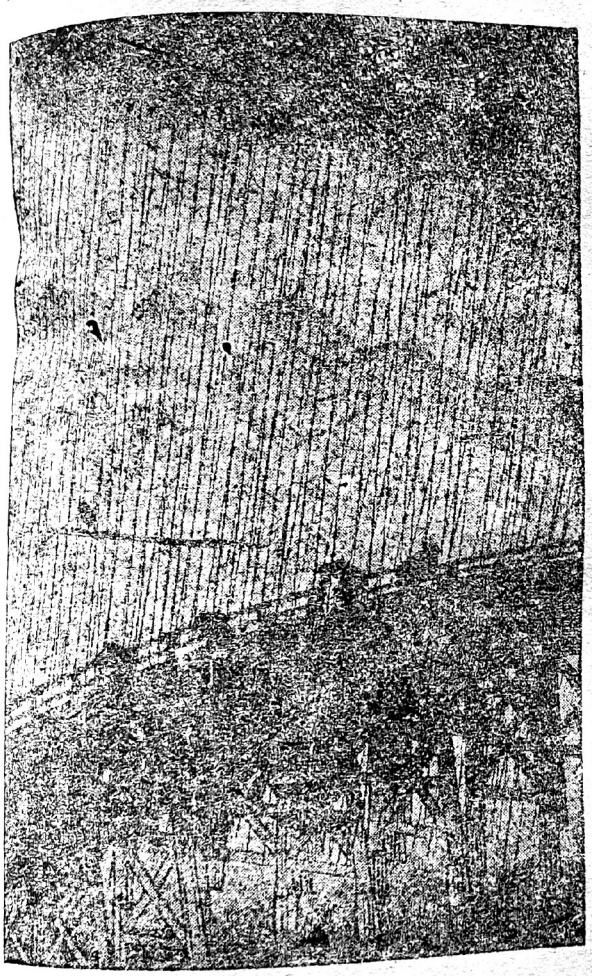
A small shrine palanquin, upon which at its topmost point a dragon-fly was poised, was carried about by the boys in true festival spirit. Before an altar, offerings of cakes and sweets were made to the spirits of the insects which have departed this life.

* * * * *

Purifying Ballot Boxes. Preparatory to the general election for choosing members for the lower House of the Diet (House of Representatives) held in Japan on February 20, '36, the ballot boxes were cleaned two days before election day. Afterward, in all the ward offices of Tokyo, rites were performed over these boxes by Shintō priests in order to purify them, to imbue them with the national spirit, and in the endeavor to insure " the purification of the election " —the slogan of the campaign.

NYŪBAI, OR RAINY SEASON

While there is no particular scientific reason for fixing the beginning of *nyūbai* on or about June 11 of each year, yet long observation shows that it usually starts close to that date, and lasts for about three weeks, during which time rain can be expected every day; not a down pour but a constant drizzle. The sun is hidden, and the mist and the extreme dampness are oppressive. This dampness penetrates into the houses, food becomes mouldy, and leather articles and furniture are covered with mildew. Clothing becomes damp, and soiled spots on it gather mould over-night. The atmosphere carries a chill which penetrates to the marrow of one's bones, and even bed clothing is damp. Forehanded folk place their kid gloves in air-tight glass jars; their shoes and clothing in tin trunks. Smokers find that their matches will not ignite in the damp atmosphere.



"Sudden shower at Ōhashi," as depicted by Hiroshige, the master color-print artist. Ōhashi means big bridge. The old Senju Ōhashi, across the Sumida River, Tokyo, is pictured.

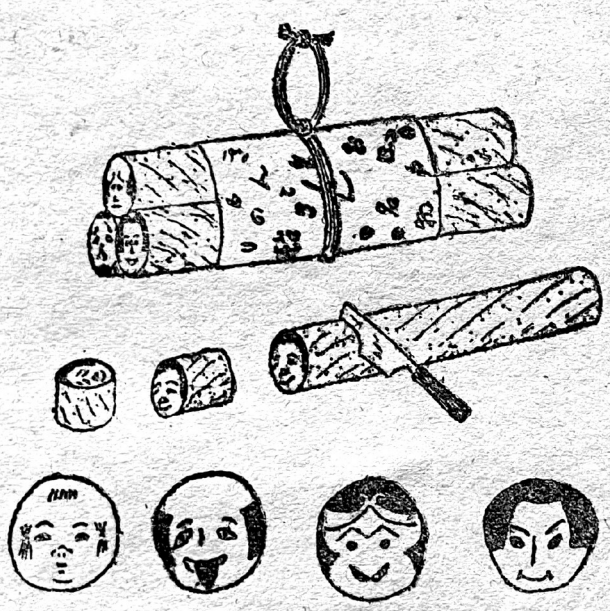
Nyūbai, or the Beginning of the Plum, i.e., plums are ripening, which is also known as the *Tsuyu*, is considered the most disagreeable season in Japan. It is the most unhealthy season of the year, the number of sick people increasing markedly. It puts a damper on much outdoor work so that day-laborers, gardeners, and other workers are unable to earn living wages. At such times, and whenever in distress, these people are aided from a fund which is collected monthly, the year through, from every household. But umbrella and rubber goods dealers do a thriving business—likewise the *geta* (clogs) makers. In some years instead of the regular *nyūbai* there is what is known as the *Kara Tsuyu* ("Dry Nyūbai"), but even in such a season, the air is generally damp.

In contradistinction to the general gloom which prevails in urban centers during the *nyūbai* season, the rice farmers hail the rains with joy, for this is the time that the rice-sprouts are replanted and the importance of the *nyūbai* to these farmers cannot be over emphasized. Without such warm, damp days the rice sprouts would not grow lustily—and with the ending of the rainy season the summer season begins and the sun of the summer is then needed to stimulate rice plant growth. Farmers therefore look upon the rains as a blessing, and

think this view should also be that of the whole populace, as a bumper crop keeps the price of rice down—and rice is the principal food of the Japanese people.

All of the above applies only to Japan proper (the Main Island, Shikoku, and Kyūshū), and, it may be stated, to the Yangtze River region of China. Formosa and Hokkaidō do not have this rainy season. In a dry *nyūbai*, farmers pray at their shrines for rain and if it does not come there are disputes and fights over the disposition of the available water for irrigating their paddy fields.

ACHI-KOCHI (*"Here and There"*)



Candy Faces. One of the most novel creations of Japanese candy-makers are the sticks of candy which have a face in them. Some of the faces represent comedy; others tragedy. Cut the hard stick where you will, the face at the ends shows distinctly in various colors. Samples of such faces are shown in the sketch.

The candy-makers also fashion a small candy in the shape of a tiny baby smiling on his ruffled cushion. And at the time of the Doll Festival, March 3, they make representations of flowers and fruit, so marvelously exact as to challenge belief in their artificiality. These are placed on the tier of shelves along with other objects that grace this festival.

* * * * *

School for Brides. In Tokyo, a Military School for army officers' brides was established some time ago. It is attended by the daughters of military officers who are trained in all housewifely duties pertaining to a military household, an expansion of what they have learned in their own homes. They are also schooled in the gentle æsthetic accomplishments: flower arrangement, tea-ceremony, etc., receiving a diploma upon completion of the course. But with perverse human nature as it is, the record of the graduates up to the present time discloses that the majority of them do not marry into the army but become the brides of civilians. Whether this result of their training should be blamed on the military officers, because they were not interested in the graduates of the school, has not been determined. Perhaps the girls' experiences in their own homes which have made them acquainted with some of the rigors that officers' wives have to contend with is the factor which has kept many of them from joining the colors.

MIKAN (*The Mandarin Orange*)

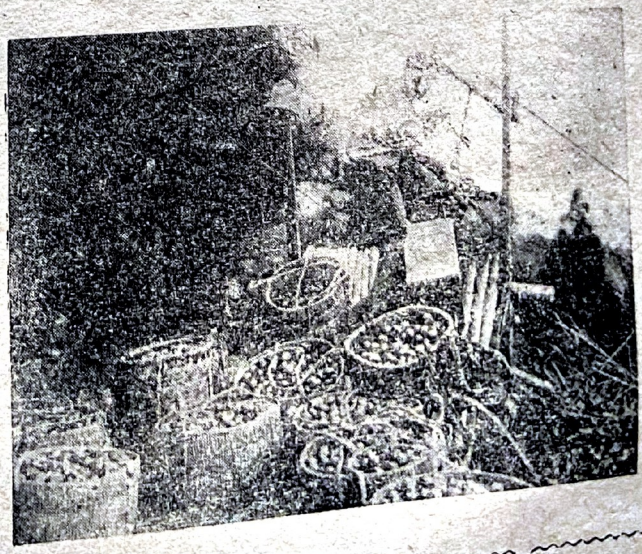


Noteworthy is the phenomenal production in Japan of *mikan* (tangerines) in recent years; and so is their invasion of the world markets, both in natural state and in cans. While statistics are often skipped by the general reader, it may serve to emphasize the importance of the mikan business when it is stated that in 1934 the total production of mandarin oranges in Japan amounted to about 295,000 tons. Of this 533,000 boxes, valued at ¥3,358,000, represented the oranges canned. In 1935, the export of canned oranges to the United States alone totaled more than 920,000 boxes. Either as natural or canned fruit these Japanese oranges are consumed the world over, but especially in Japan an incredible quantity of the natural fruit is consumed.



Mikan are said to be indigenous to Cochin-China, South China, and Java. The cultivation of mikan in Japan dates back to the Ashikaga Period (1336–1533) when, at some time during that period, mikan trees were imported from China. Later there were other importations of these trees from China. In Kyushu there are mikan trees over two hundred years old, some of them with their branches covering an area of about sixty square feet. Mikan thrive best on slopes facing south near the seashore where the climate is mild, the air humid, and the soil suitable for their growth—and where they are protected from northwestern blasts. The tree blooms in May, the fruit ripening in November—somewhat earlier in favored places. Canned mandarin oranges are now being used for fruit-punch, salads, cocktails, and for other uses.

Mikan-Maki ("Mikan Throwing") is a custom observed by blacksmiths on November 8 at their celebration called *Fuigo-matsuri*. *Fuigo* is the Japanese name for bellows; *matsuri* for festival. On this day, blacksmiths take a holiday, decorating their bellows and forge with *shimenawa* (straw rope with tufts of straw and cut paper at fixed intervals). Sake, mikan, dried cuttle-fish, and rice boiled with red beans are offered to the bellows, to perpetuate the old tradition that the original bellows were discovered under a mikan tree—having come down from Heaven. Also it is believed that mikan have the power of preventing one from catching colds or measles if eaten after having been offered to *Kami* (a god).



Mikan throwing is connected with this tradition. At the end of this festival day the mikan are thrown among the children and neighbors who have gathered in front of the blacksmiths' shops awaiting this event. Everyone has a merry time rushing to pick up the oranges.

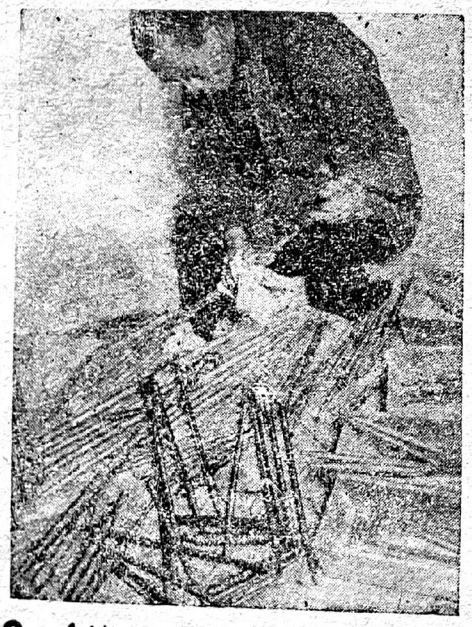
KISERU *(The Japanese Tobacco-Pipe)*

The Japanese pipe consists of a bowl, about a quarter of an inch in diameter and depth, smaller than a thimble, and a mouthpiece, both of metal, which are connected by a bamboo stem. For ordinary pipes the metal is brass; for choice pipes the metal may be of alloys, nickel, bronze, silver, or gold, or may be of metal throughout, both for high and low grade pipes. Pipes that are to be smoked away from home are placed in a case, which, with the pouch for balance, is tucked in a man's *obi* or sash, the case placed under the *obi*, the pouch outside. These have a bamboo stem about five or six inches long between the metal connections; those used in the homes have stems a foot or more in length.



How the pipe and tobacco-pouch are carried

A small pinch of stringy thread-like Japanese tobacco is put into the bowl, and two or three whiffs are all that can be obtained from a bowl full. Many elderly Japanese women are pipe smokers. On trains and elsewhere we have often noticed such women, after taking a puff or two, knock out the ashes, and utilize the burning duffle or "heel" to light another pipe full. Before matches were introduced into Japan a pair of small flints struck with a piece of cotton fiber between them served to light the pipes.



A pipe maker polishing his stock

Tobacco, or *tabako*, as the Japanese call it, was introduced into Japan by Portuguese, Spanish, and Dutch traders in the latter half of the 16th century.



A geisha, sitting comfortably at a kot tsu, enjoying a whiff while resting on a busy evening. For "kotatsu" see "Japanese Houses."

SEALS *(In-ban)*



Mitome-in





Seals in Japan are means of identification—far more than are signatures in Western countries. Every person has a seal. The highest seal in the land is that of H. M. The Emperor, which Imperial Seal is called *Gyo-ji*, not "*Inban*." Artists and high-grade craftsmen of every description stamp their work with an impression of their seal, in red, and corporate bodies, shrines and temples have their seals. Books for collecting impressions of temple seals are on sale at stationers. No transaction can be effected without using seals. Every department of the government has its seal and every individual of the department has his seal, which is impressed on official documents sheet by sheet—some of the documents bearing several, sometimes more than a dozen impressions, evidencing that it has been read and approved by the officials whose seals are impressed. A seal is used as a signature on cheques, but banks also require the maker's name to be written on the cheque, either by the maker or some one acting for him. Seals are used in cashing postal money-orders, in taking delivery of registered mail, packages from stores, and in countless other circumstances in the life of the people. Even a maid servant or an apprentice lad have seals if they have a savings account. Unless verified by the impression of the proper seal, a signature is worthless as a means of identification. They bear the name of their owner, sometimes the full name, more often the family name or a motto or pictorial figure, and many of them are artistic creations.





















SEALS

Two kinds of seals are in common use, the *jitsu-in* (true seal) and *mitome-in* (approval seal). A *jitsu-in*, when registered at the Ward Office, or at a Town or Village Office, is a protection to its owner, and it is legally effective in business and in the courts; the latter is simpler and is used in receipting for documents, registered letters or packages, but it also has a legal value, and becomes a *jitsu-in* when registered. The law recognizes and places the value of the seal above that of a personal signature. Seals, of course, are counterfeited but perhaps not oftener than signatures are forged abroad. Robbers stealing the pass-books of savings accounts also search for the individual's seal, and they are able to withdraw the account if the book and seal are presented before the loss is reported.

Government and corporate seals vary in size from about one to three inches square; personal seals may be square, round, or oval; in diameter about a half inch or smaller. The materials used are crystal, ivory, bone, marble, onyx, stone, horn, copper, bamboo, wood and rubber, the cost depending on the design and the material employed. Extravagant folk sometimes use gold, silver, or platinum. Certain kinds of seals are worn on watch chains and are also often engraved on finger rings. Some business men with accounts in several banks have different seals for each bank. Seals hand-carved or engraved, executed by skilled hands, are highly valued. *Mitome-in* seals made of wood, with conventional designs, can be bought at many night-fair stalls for five or ten *sen* each.



The author's seal is given in order to serve as a practical illustration. It reads thus: 出, *de* (comes), 芽, *ga* (buds), 利 *ris* (profit); i.e., "Profit comes from buds."

ACHÍ-KOCHI (*"Here and There"*)

En-nichi Shōnin are roving sellers indispensable at shrine and temple festivals. These gypsy-like small merchants represent an ancient industry, well organized throughout the Empire. They are licensed by the police. They may be called circulating merchants. In Tokyo, for instance, they may be displaying their wares in Akasaka ward tonight and in Kanda ward tomorrow. The city is divided into *nawabari* (districts or sections) with an autocratic *oyabun* (quasi-parent), or boss, in control. At the various festivals this "boss" assigns each *shōnin* to a place—the places from a sales point of view being given in proportion to the commissions he receives. Should objection to his assignment be made by any *shōnin*, the "boss'" decision is backed up by his muscular followers, the *kobun* (disciples), whom the *shōnin* are not inclined to face. Their places at the various festivals are stationary. In Tokyo alone, with shrines and temples holding their regular monthly and special festivals (more than 300 a month), thousands of these small merchants are kept busy virtually every night of the year.

STREET VENDORS



The tōfu man

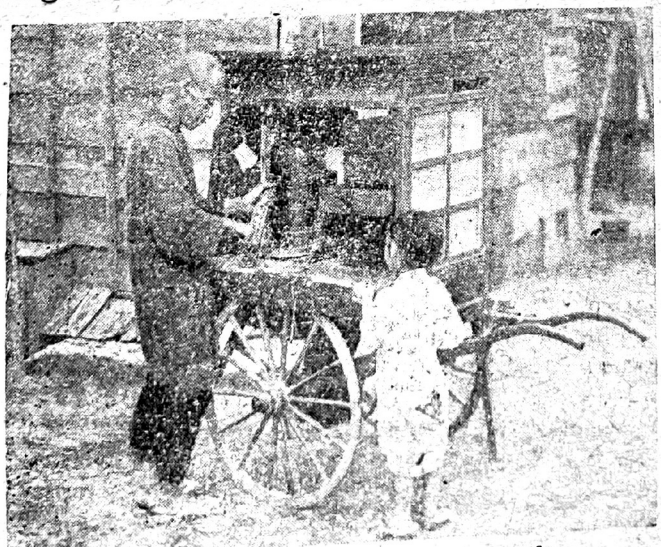
Peddlers announce their coming by musical minor notes from brass horns, by gongs, drums, by clapping together two pieces of hard wood, or by alluring calls. Each article sold, or craft followed, has its characteristic call or cry, which the individual vendor never varies — and these cries have a quiet charm. It is never necessary to see the vendor, his particular call is sufficient to identify him.

In Tokyo, during the day, these sellers of various foodstuffs, wares, and the followers of certain crafts continually pass along the highways and byways of the great city.

The first harbinger of the day's work is the *nattō* seller, who may be a man, or a woman with a baby on her back trying to earn a few *sen*, or he may be a student taking this means of adding to his funds for his education. *Nattō* (fermented soya beans ready to be eaten), a breakfast appetizer, is sold in straw packages from five *sen* up, and in provision and department stores at fifteen *sen* a package. When awakened by the seller's long-drawn out "*Na-to-o, Nat-o-o,*" the foreigner in Japan knows that there is yet time for the final morning nap, which, however, may be broken by the *tōfu* seller, whose call for customers from his flat brass bugle actually seems to say "*O-tōfu, O-tōfu.*" His wares are carried in a tub and cabinet hung from the ends of a pole which he carries on his shoulder. Likewise, there is the *sakanaya* with his tubs of fish, who does a thriving business.



The fish vendor



Absorbed in the pipe cleaner's work

As the day advances, one may know that the itinerant medicine man is approaching by the clap-clap-clap of metal handles on the front of the many boxes he carries

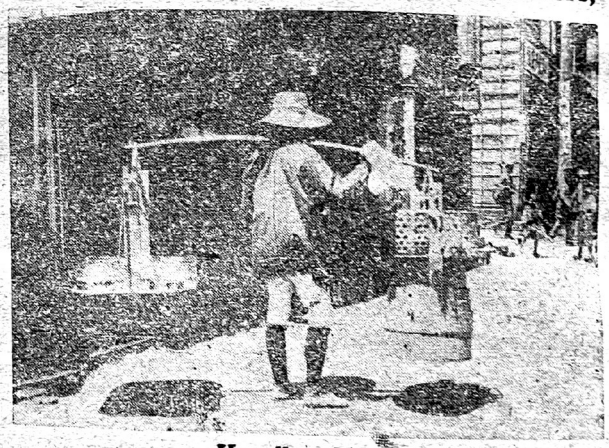
STREET VENDORS

in two tiers suspended from a pole across his shoulder. Occasionally, a peculiar whistle, somewhat like that of the American peanut seller, breaks the stillness. Then one knows that the *kiseru-ya* is desirous of repairing or cleaning Japanese pipes. (See "Pipes.") The whistle is blown by steam from a small boiler on the man's little cart, and is an important part of his equipment. Also, the call of the *geta* repairer (*hiere-ya*) is heard. He it is who is the equivalent of the western shoe cobbler, and his job is to put new thongs or new supports on this kind of footgear, or to straighten them, for, like shoes run down at the heels, *geta* also get a slant. When his work is done he goes on, alert for other customers, leaving a few chips on the roadway. His business is not so prosperous as in the old days now that shoes instead of *geta* are so much worn, but he can find work, for always there will be *geta* to repair in Japan.



† *The smiling geta repairer*

Then there are the *yaki-imo* (or baked sweet-potato peddlers), who cry and toot their way through the crooked streets and along winding roads, and there is also the department store on wheels which is decorated with banners, and carries a varied assortment of household necessities: knives, paper, soap, brooms, pots and pans, and many other articles. His coming is announced by his Japanese drum. In the evening the vendor of *yonaki-udon* (Japanese noodles) makes his appearance with his miniature stall on wheels, proclaiming his wares in a peculiar voice.



He sells goldfish †



† *"Flowers! Flowers!"*

In the early summer appears the *nae-ya*, selling young shoots and seedlings of morning glories, and other flowers and vegetables; his wares carried in baskets slung from a shoulder pole. His field of activity is in the suburbs. The *kingyo-ya* (goldfish seller), appears at about this time with his tubs of water (in which brilliant fish dart round and round) slung

also from a pole across his shoulder. For a few *sen* he will scoop up a golden fish for you and deposit it in a tin can of water. Later in the season the *hana-ya*, or flower vendor, with his colorful burden, is welcomed. And in summer the *iwashi* (sardine) peddler makes his debut. With two baskets swinging from a pole over his shoulder he jogs along through the streets. "*Iwashi, iwashi, iwashi*" is his intoned cry. A trayful of sardines, three to six inches in length, are sold for from ten to fifteen *sen*. Nor should the *ame* peddler be overlooked as he is always welcomed by the children for his sweetmeat, *ame*, a wheat (millet) gluten, and when his drum is heard, children scurry out of every nook and corner in the neighborhood. Besides his *ame*, he usually carries tiny flags or some article which appeals to children, and sometimes a miniature puppet show, similar to the English Punch and Judy, or a movie thriller.



† *The knife and scissors sharpener*

At night, blind *amma* or masseurs, men and women, walk slowly through quiet suburbs, their plaintive, shrill piping, which, however, carries a musical tone, seeming to stress their doleful condition.



Tin pails to mend †

The number of these circulating merchants is well-nigh endless and evidences the fact that there are many ways of making one's living in Japan.



† *Sieve peddler*

Mention is made here of only the most conspicuous vendors. Upon occasions of national holidays or on anniversaries of national mourning, the peddler of flags and bamboo flag-staffs, which are painted black every few inches, arrives promptly. The junkmen will call for your bottles, newspapers or any other castaway article that they can sell, and so will the hair buyer for combings which milady daily collects from her thick black hair.

These vendors go about their daily work with smiling faces, no matter what sorrow they may be suffering, even if their earnings are barely enough for their existence.

THE WINDBELL VENDOR

In the early summer the *furin-ya*, or windbell vendor, with his scintillating, colorful, and musical stock in trade, is always an attractive and interesting sight as he wends his way along the streets, a troop of enraptured children following him. The tinkle of his windbells can be heard long before he comes into sight, and even when he rests, his windbells, caught by the breeze, serve as an advertisement for his wares.



†

His stock consists of large and small glass globes painted in colors of gold, silver, scarlet, white, and green. Inside are clappers of glass tubing from which depend squares of paper on which are written good-luck characters. The slightest wind moves these papers, and the clappers, striking the rim of the globes make the windbell tinkles. This stock is carried on a compact, portable stall with counters at each end, between which the vendor walks—the whole roofed over. The stall is lifted off the ground by one hand of the vendor placed beneath the roof as he moves from place to place; and the burden is not a light one—now and again he is glad to stop, sit down on his small stool and take a few puffs from his diminutive pipe. Sometimes his labor is lessened by placing his stall on a small cart.

The windbells, in great variety, hang from the roof, from the supports, from the counters, and wherever space permits on his stall—the whole making a gorgeous sight as it glitters in the sunlight, intriguing both young and old.

A trifling sun is paid for a windbell—which is hung from the eaves of the house where it is safe from the rain, usually on the side facing the garden, and where every passing breeze causes faint, elfin sounds, suggesting the clink of ice against a glass, which on a sultry summer evening serves to mitigate the feeling of heat.

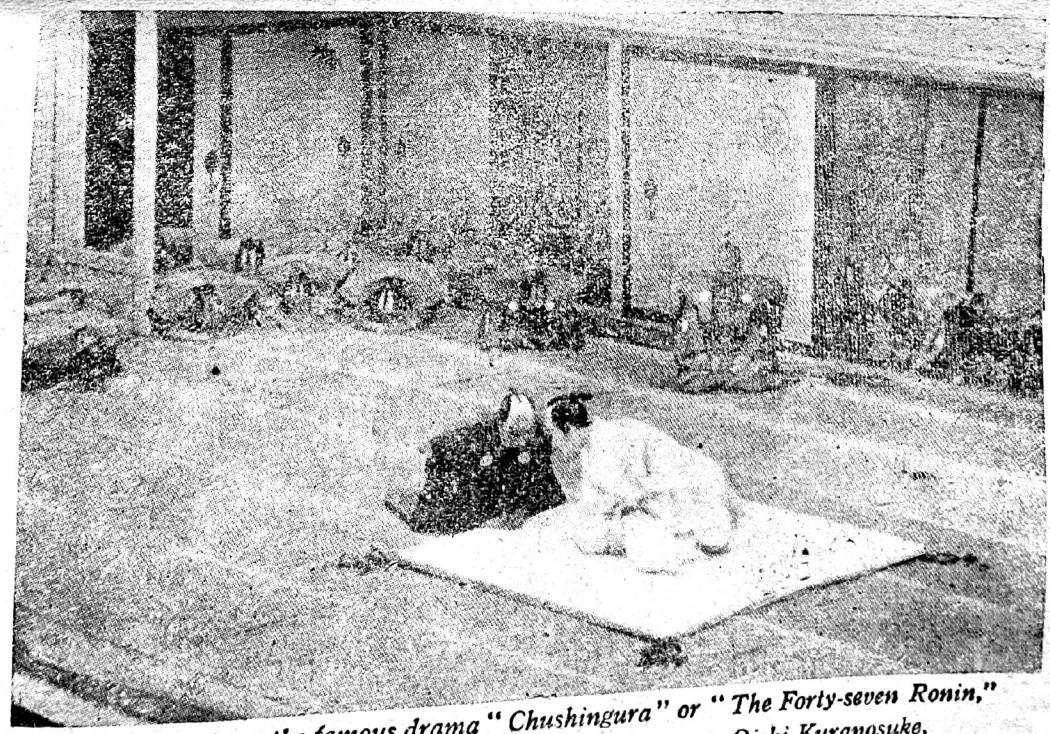
The windbell vendor is seen only for a few days in early summer, and is always sure of a good business. Few know what he does the rest of the year, or until the next warm season comes round.

† *Photos by A. G. Tillard*

SUICIDE

To the Japanese, life apparently is of little value. Japanese psychology, especially in relation to suicide, has always baffled foreigners. It is rare that the daily vernacular press does not carry a suicide item—many of the suicides, it seems to foreigners, for inadequate reasons. For instance: a Tokyo truck driver, while crossing a bridge, lost control of his truck, which crashed through the bridge railing and fell about 50 feet to the bed of the river. One of the driver's assistants was killed, the other seriously injured—the driver escaped injury. Holding himself responsible for causing the accident, the driver rushed off to a rail line and committed suicide by leaping in front of a train. On the body of another train suicide was found a note asking his employer to increase the pay of employees of the store and to improve their working conditions; the note closed with the suggestion that another employee should also sacrifice his life to induce the store's management to treat its employees better. Two young men, inspired by reactionary patriotism and dissatisfied with the manner in which the authorities were handling an alleged tax evasion case against a certain company, committed suicide in protest. Because a pistol stored in an armory under his charge was missing, the sergeant-major responsible for the loss strangled himself to death.

It will be recalled that as a protest against the American Exclusion law, a Japanese committed *harakiri* or *seppuku*, the more elegant word (the traditional act of suicide), in the grounds of the American Embassy, Tokyo, and that General Nogi, the hero of the Russo-Japanese war, and his wife ended their lives after the



Stage scene from the famous drama "Chushingura" or "The Forty-seven Ronin," depicting Lord Asano giving his last instructions to Oishi Kuranosuke, his faithful retainer, before committing seppuku.

Photo: The Tokyo Asahi

death of Emperor Meiji, in order to serve him in the other world, the general by *seppuku*, his wife by the traditional cutting of her throat.

Pages could be written of suicides in Japan for reasons that seem trifling to foreigners, but the cases named will serve to illustrate the general idea—which, in a way, demonstrates the highly emotional temperament of the Japanese, despite their armor of stoicism.

Seppuku, or *harakiri*,* is a survival of feudalism. It was the resort of a *samurai* when confronted by an absolutely hopeless situation. For the same reason such a death frequently occurs today. Often *harakiri* is committed by men who harbor the thought that the honor, spirit, or dignity of the nation has suffered, and these sacrifices of life are not considered merely as self-destruction, but are regarded as the highest expressions of patriotism. Buddhism is an influence in suicide, inasmuch as the belief of being reborn into the paradise of the next world is a strong contributing factor with many suicides, who, through dissatisfaction with their lot, or because of economic distress, take this means as a way out of their troubles.

There is a kind of suicide in Japan called *Shinju*, or *Jōshi*, the Double Suicide of Love. It is resorted to by lovers who for one reason or another find insurmountable obstacles to their marriage, and end their lives in the Buddhist belief that in the next life they will be united—but this seems to be a wrong impression of the Buddhist doctrine, for in India and China, which gave Buddhism to Japan, there is no such thing as *shinju*. It is a deplorable fact that in Japanese sentimental literature *shinju* is praised rather than condemned.

While the Japanese suicide rate is high, and is on the increase, it is not the highest in the world. In fact, the rate has increased all over the world and has risen to a new high level in late years. Many Japanese deplore the sensational manner in which the vernacular press handles suicide news; a case a little out of the ordinary run of suicides is displayed as sensationally as possible—which doubtless affects the thoughts and stirs the suicidal impulse of desperate young men and women. Other factors in the increasing suicide rate, according to a Japanese authority, are the movies, the gramophone and the radio which feed sentimental songs to multitudes—which undeniably influences the imagination of susceptible Japanese youth. It is estimated that at present fully 20,000 persons commit suicide annually in Japan.

Climate also has its effect on suicide in that the number of suicides increases in hot weather and decreases in cool weather; May, June, July and August are called the "suicide months" in Japan.

The fiery crater of Mt. Mihara, on Ōshima Island, whose plume of smoke is often seen by trans-Pacific passengers just before entering Yokohama, is a favorite place for suicide. Since January, 1933, when a young woman threw herself into the crater and started this vogue of self-destruction there, more than 1,500 persons, despite the police guards, have leaped into the volcano.

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* *Harakiri* (lit., *hara*, abdomen—*kiri*, cutting) means to kill oneself by cutting one's abdomen. The deep cut is made straight across the abdomen—with a slight upper cut.



ACHI-KOCHI (" *Here and There* ")

Dosoku (Muddy feet [footgear]). During their travels in Japan, overseas visitors on trains are surprised and disagreeably impressed by the habits of the people in littering the cars with *bentō* (lunch) boxes, orange peel, teapots (some, partly empty, often overturned, a trickle of tea spreading into the aisles), besides much other refuse. They associate the well-known reputation of Japanese for bodily cleanliness with that of public personal habits.

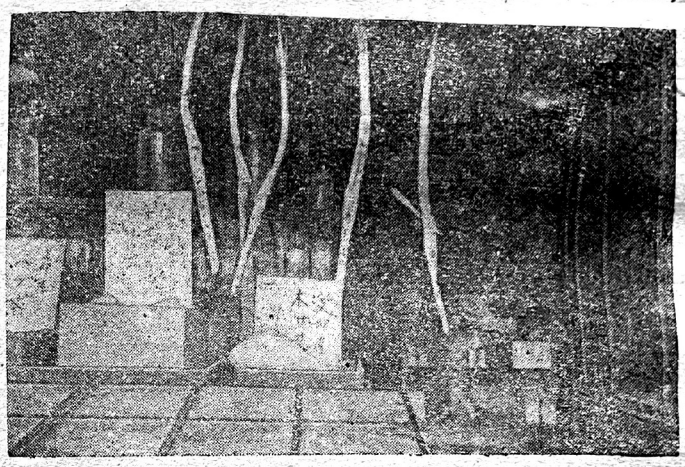
When journeying to distant places, Japanese habitually begin to eat soon after starting. Groups of men off on a frolic come well provided with eatables and drinkables, and at many stations vendors on the platforms pass along the trains selling " sand-o-wiches," lunches, oranges, confections, and other stoking-up comestibles favored by the public. When the containers are emptied they are dropped under the seats. This is the only disposition of them that the passenger can make, inasmuch as railway regulations forbid tossing them out of the windows for fear of hitting the track workers. Occasionally the train " boy " goes through the car and sprinkles green sawdust on the floor, then with his broom he sweeps all the debris into the aisle and pushes it along out of the car —the mess resembling the contents of a garbage box. This process has to be repeated from time to time. Obviously one remedy would be for the railway authorities to provide a box or can at one end of the car into which passengers could throw unwanted stuff.

The habit of dropping things on train floors is partly explained by an understanding of the word *dosoku*. Its literal meaning is *do* (" earth or dirt "), *soku* (" feet "); practically it means muddy footgear. The Japanese never wear their *geta* in their homes or on any matted floor, and even those who live in foreign-style houses usually take off their street shoes and put on slippers before entering. On the other hand, they regard any place where *geta* or shoes are worn the same as outdoors where they can throw away cigarette butts and other refuse. They consider a train the same as outdoors, and that *dosoku* are perfectly proper. Sometimes photographs of distinguished Japanese army, navy, and other officials in uniform, taken in their homes, are seen with the subject in stockinged feet. The reason given is that as they would not wear their hats in the house why should they wear their shoes, even for a photograph?

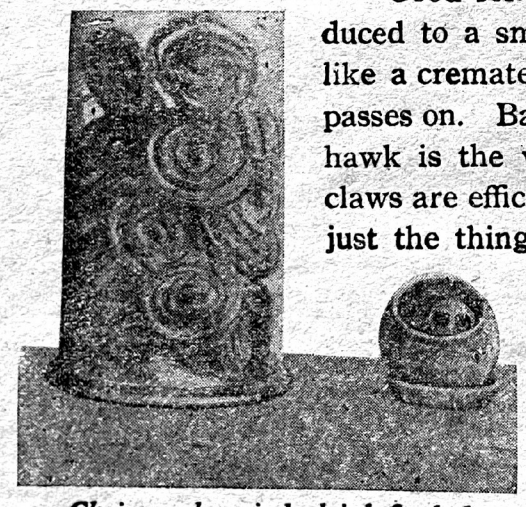
It is related that when trains were first introduced in Japan some who rode for the first time thought they were entering a house—a house on iron wheels. Naturally they discarded their footgear and went in barefooted, and when they arrived at their destination they could not understand why their footgear were not on the station platform waiting for them.

ODDITIES

Queer Remedies for the Afflicted. Tucked away in quiet localities in Tokyo are shops selling many unusual things; among them are the dispensaries of folk medicine. Upon entering, one is faced with a bewildering lot of glass jars containing dried and pickled snakes and other gruesome objects, with cases of dried herbs, roots, and flowers, with long, lanky fish, that look like birds, dried as hard as a board, hanging from the ceiling, and with earthernware pots and glass jars holding the charred remains of many small creatures baked to a crisp. These potions are really nothing more than calcium, magnesium, lime, alkaline and acids, but some modern folk still have implicit faith in the magic cures of these creatures that were used by their ancestors, who prepared them in various ways by baking, broiling, or boiling them, as remedies for whatever ailed them. In individual jars are cremated spiders and toads, centipedes and moles, and the relics of other crawly, creepy creatures, in all of which many old housewives believe—having proof of their curative properties for diverse ailments and diseases.



Good for pains in the head is a monkey's skull, reduced to a small repulsive black object that is so much like a cremated miniature human skull that one quickly passes on. Baked bat makes the hair grow, while toasted hawk is the very best thing for the skin, and sparrows claws are efficacious for coughs. Baked whole sparrow is just the thing for rheumatism, and for throat trouble we were told there was nothing better than the ashes of an owl.



Choice snakes nicely dried, flanked by the cremated skull of a monkey.

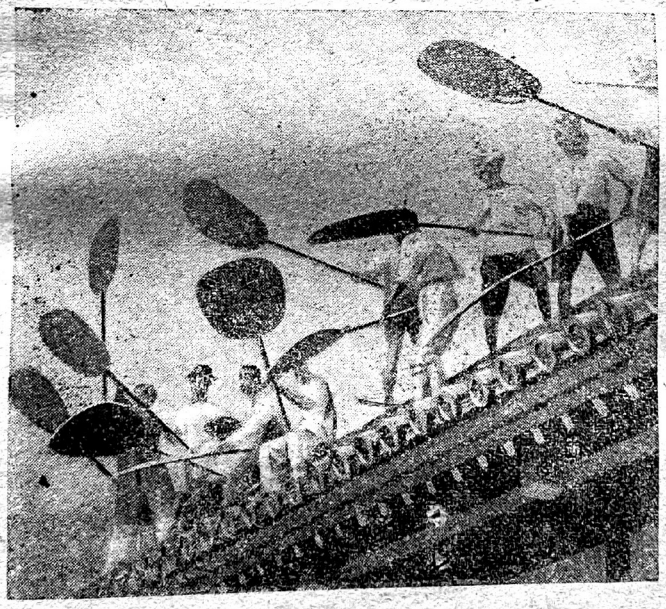
For a high temperature, dragon flies and goldfish mixed is a well-known remedy. Poisonous snakes and the brains of monkeys are good for madness, on the word of the shopkeeper, who also assures the customer that globe fish should be eaten for indigestion, and that crab meat cures *beri-beri*; also that a very good tonic for a bald head is a chestnut burr, and for those whose locks are thinning, seaweed is a help. The comb of a cock is recommended for thorns in the flesh which cannot easily be extracted; and just the things for the kidneys are rats, sunflower stems, and a portion of a beehive. For consumption the very best medicine is a black snake reduced to ashes, or the cast-off skin of a reptile; silkworms and gourds are other remedies for this disease.

ODDITIES

Especially appropriate for the dumb is the baked remains of the cicada that makes the most noise; grasshoppers and persimmon seeds are good cures for chilblains, and some never-failing old-fashioned remedies are the eyeballs and teeth of an ox, the fur of a rabbit, snails, and devil fish mixed with cactus and soot. Worms, weasels, and turtles are on hand ready to do their part. But of all this array of witches' magic, remedies known in China centuries ago, the owner of the shop told us that the bulk of his trade is in love-powders. These powders are used by romantic young folk who have fallen in love with one who remains coy or distant, or by some old granny who wishes to restore harmony between a young couple. The powders are made up of a portion of charred lizard, which, if dusted upon the object of affection and a like amount sprinkled over the person who desires the affection, will achieve an instantaneous success.

When you leave that chamber of horrors and emerge into the blessed sunshine you will realize that you have seen most of the ingredients that the old witches put into their cauldrons.

* * * * *



Fighting a Fire with Big Fans. In the Minami Ondo Temple, Osaka, there are more than two hundred very large fans hanging in the priests' quarters. They are six and a half feet in length, the width of the fan itself being about three feet. It is said that when a fire breaks out near the temple, the priests and parishioners climb to the roof, each carrying one of the big fans. They shout: "Confusion to the sparks," and "Fan away, fan away to prevent the temple from catching fire." When criticized or ridiculed for attempting to fight a fire with fans in this modern age, the priests retort that they have a record of success in fighting a fire in this way at the Zema Temple in 1876, and in 1926 when a big fire broke out at Kōyo-san, three priests were successful in fanning away the sparks from their temple, the Shōjōshin-in. They declare that the invisible hand of Buddha was extended to help them in this time of need.

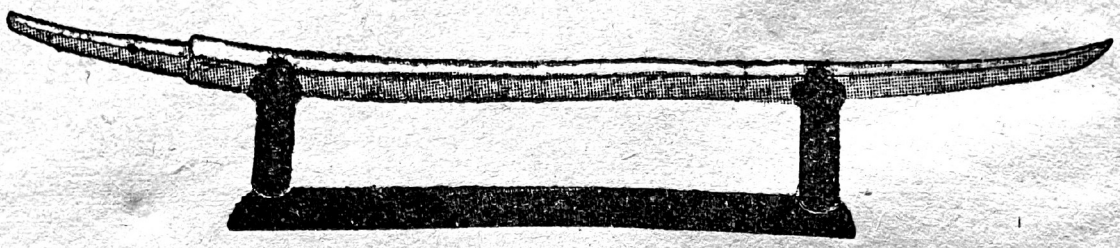
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In Gratitude for the Telephone. In July, '35, a meeting of gratitude to the telephone was held at the Tokyo Central Telephone Station which was attended by the officials and employees, on which occasion the hard-worked apparatus received the thanks of the assembly.

NIPPONTŌ *(The Japanese Sword)*

NIPPON—*Japan,* TŌ—*Sword*

In Japan the sword is a weapon historically associated with dignity



Recognized foreign authorities declare that the old Japanese sword was unquestionably the finest weapon of its kind the world has ever known, that probably the nearest weapon to it was the North European sword up to the 13th century, which was similar in construction, with many layers of metal skilfully welded together. But the Europeans never discovered the secret which makes the Japanese sword preeminent, namely, the method of hardening the edge separately from the back of the blade, thus giving the sword a tremendous hardness and keenness of edge, with a back sufficiently soft and tough to reduce the danger of breakage when the sword was used against armor. Space does not permit the lengthy description necessary to even outline the process of forging, or the manner by which the various surface patterns or blade-figures are brought forth, each swordsmith having his own style, of sandy, striped, or whorled pattern in the mirror like surface of the blade, as individual as handwriting, and by which his work may be identified. Compared with the blades forged even by the swordsmiths of Damascus, Toledo, and Ferrara, the artistically finished, admirably balanced Japanese steel blades, forged 200 years before them, make the former appear like rough, clumsy weapons.

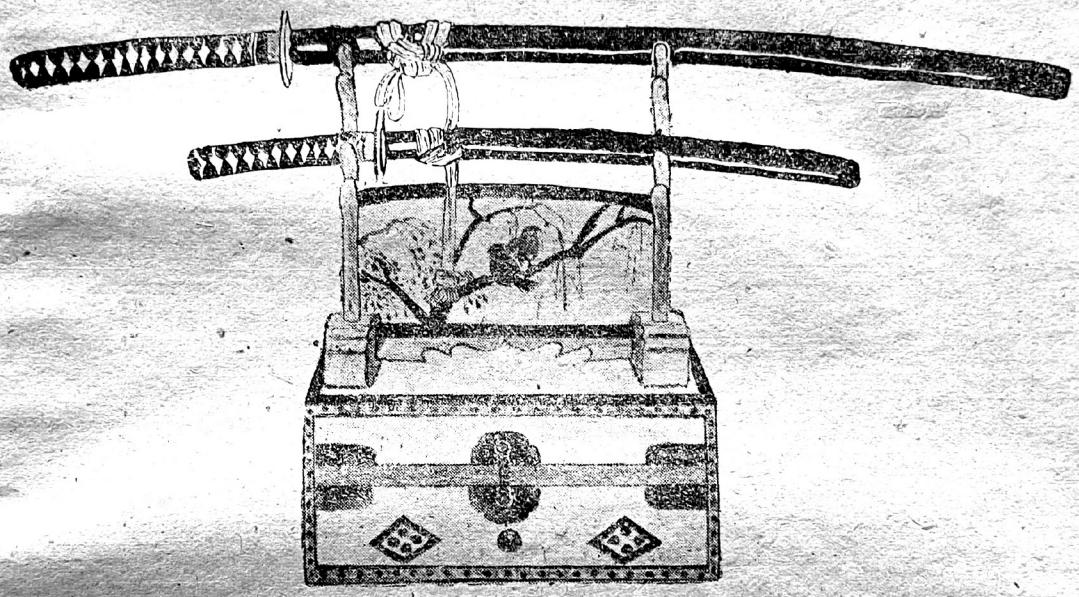
Iron manufacture, writes Jiro Fukii, was known in Japan more than half a century before it became known in China, the Japanese having learned the process from the ancient Koreans, who in turn had learned it from the Turks. In the Turkish method of steel manufacture, iron was welded, not melted, which method finally led to the development of sword making.

The Japanese swordsmith of olden days addressed himself to his work with piety. His smithy was adorned with the sacred rice-straw rope called *shimenawa,* and was decorated with the red and white strips of cloth used on ceremonial occasions. The smith and his assistants went through the rituals of ablution and purification, and prayed to the gods for immunity from evil thougthts and influences. In this sanctified spirit and atmosphere he manipulated the native properties of iron, fire, and water in the forging and tempering of the blade in order to bring into existence the best product of his art. And this is the practice today when the weapon is designed for some member of the Imperial House or high official, the work being carried out under solemn and impressive ritualistic conditions.

Among the old swordsmiths, the blades most highly prized are those forged by *Masamune, Yoshimitsu, Muramasa, Ayasugi, Sadamune, Norishige, Yoshifusa, Sanaga,* and *Katsumitsu.* All their products are well known and command fabulous prices, but to purchase a sword of early feudal days is now almost impossible. In Tokyo, in the Military Museum of the Yasukuni Shrine, there are displayed some famous swords. Abroad, splendid specimens of these old swords may be

seen in many museums, particularly in the Metropolitan Museum in New York, and the Fine Arts Museum, Boston, besides those in several London museums.

In feudal days (approx. 1185–1871), the warriors and ruling class were the only ones generally permitted to carry swords. The warriors, *samurai*, as they were called, were usually "two-sword" men, their principal equipment being the long two-handed weapon, in the use of which they became so expert that they could cleave a man's body in two at a single stroke, and a shorter sword



for use in closer quarters. Later, others were allowed to carry swords, and those of the rich merchants, shorter than the two-handed blades of the *samurai*, were often very fine and costly. The custom of wearing swords was abolished in 1871. Prior to that year ceremonial swords, to satisfy the æsthetic taste of the Japanese, had become beautiful creations with lacquered scabbards richly embellished with metal ornaments, with handles sheathed in white pebbled shark skin enriched with small designs of birds, flowers, insects, etc. and with sword-guards (*tsuba*) artistically wrought and patterned. These swords, and all Japanese swords, are held together by a tiny piece of bamboo called *mekugi* or eye-nail, which before being used in battle or any fight is moistened with spittle, which causes the peg to swell so that its hold is sure. The sketch of the blade shows the hole in the handle into which this peg is inserted.

The sword has been called "The Soul of the Samurai." Its significance to the Japanese is twofold; first, it serves as an earnest of good faith in speech and conduct, which admits no falsehood or dishonor, and as a sacred pledge when a promise is made; second, it is an instrument for the subjugation of evil, and for the destruction of injustice and iniquity. Up to the Nara period (A.D. 701–800) all Japanese sword blades were straight, devoid of any curve.

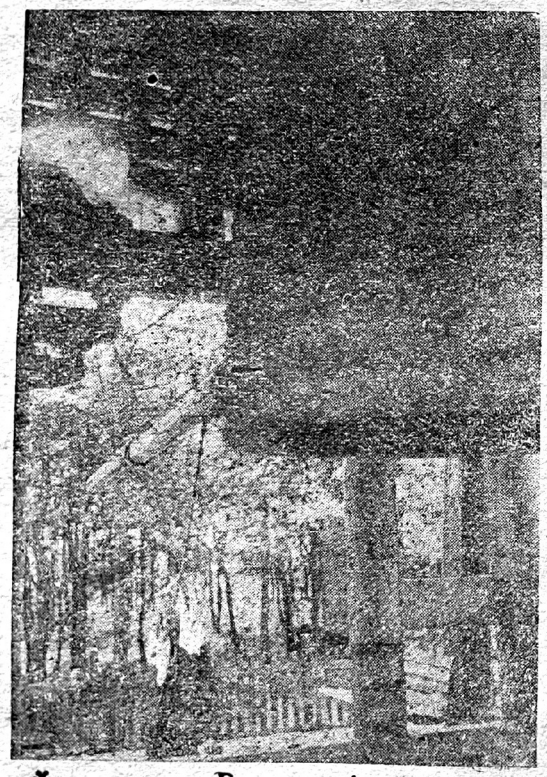
Connected with the sword are innumerable legends of swords which obeyed their master's unspoken wishes and which would leap out of the scabbard unbidden to protect him in moments of peril; of swords whose unearthly radiance blinded the eyes of *Tengu* (goblins) and *Oni* (devils). The history of Japan abounds in allusions to swords with miraculous powers, swords whose

forgings have been supervised by the gods themselves, to the mythical "Thick-Mist-Sword" which *Susa-no-o*, the brother of the Sun Goddess, drew from the tail of the mysterious 8-headed serpent which he killed, and which now is one of the "Three Sacred Treasures" which constitute the Imperial Regalia of Japan. In short, the sword has been a talisman around which the social, political, and cultural life of the Japanese race has been built, and in the abstract, it is looked upon not as a symbol of aggression but rather as an instrument of peace and as a protector of national and individual rights. Today swords are worn by army and navy officers, and by policemen.

TEMPLE BELLS *(Bonshō)*

***Bon* (Sanskrit) means "cleanliness or purity"—*shō*, bell.**

There is nothing more satisfying or restful to the senses in Japan than the deep-toned, reverberating *boom-m-m* of a large temple bell heard at a distance, whether it tolls the hours, as at Nikko, or whether it is heard in the early morn or at eventide at a mass for the repose of some departed soul.



* *Boom-m-m!*

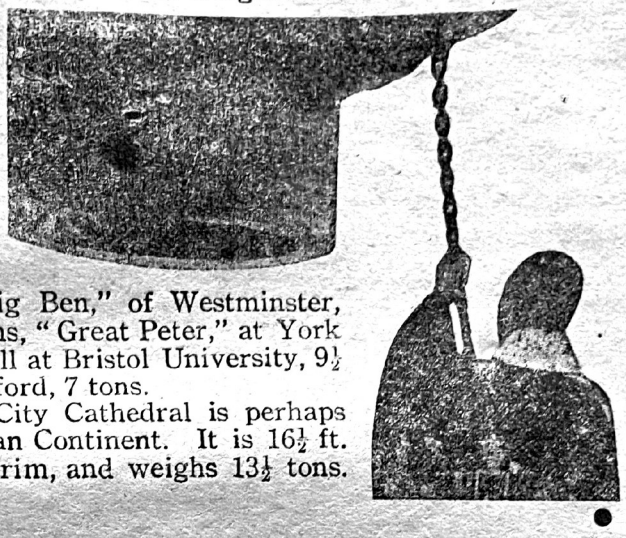
Some of the Japanese temple bells are among the largest bells in the world. They are cast of bronze, and are hung in detached belfrys suspended from a central beam just under the roof of the structure. The bell is struck by a large beam swung horizontally by means of heavy ropes or wire cables, the operator gradually putting the beam in motion by pulling a rope or chain fastened to its under side. This beam strikes a raised disc below the center of the bell. In shape, Japanese temple bells are thought to be a combination of the earliest Chinese bells and the Kanchi (Sanskrit, Ghanta), a kind of bell used in Buddhist temples in India.

From the most reliable sources the dimensions of the largest temple bells in Japan are as follows:

	Height	Diameter at mouth	Thickness	Weight	Circumference	Cast in
Tennōji* (Osaka)	26 ft.	16 ft.	18 in.	156 tons	34 ft.	1906
Chion-in (Kyoto)	11 „	9 „	10 „	74 „		1633
Hōkōji (Kyoto)	14 „	9 „	9 „	63 „		1614
Asaka (Saitama Pref.)	13 „	9 „ 2 in.		55 „		1935
Tōdaiji (Nara)	13½ „	9 „ 2	9½ „	48 „	27 „	752

It is of interest to compare these huge bells with the largest bells abroad. The great Moscow (Kremlin) bell, cast in 1733, was never hung, it having been cracked in the founding. It is 19 ft. in height, the same in diameter. It is computed to weigh about 198 tons. Another Moscow bell weighs 128 tons. The big bell in the *Ta-chung-szu* or "Big Bell Temple," about two miles from Peiping, was cast about 1406. It is 14 ft. high, 34 ft. in circumference at the rim, 9 in. thick, and weighs 60 tons.

Among the noted European bells are the big bell of Novgorod, 31 tons, and that of the Cologne Cathedral, which weighs over 26 tons, the bell of St. Stephen's Cathedral, Vienna, cast in 1711, weighing 17 tons, the Notre Dame bell of the same weight, that of Sens Cathedral, weighing 16 tons, and the Amiens Cathedral bell of 11 tons.



The big bells of England are said to be the "Great Paul," St. Paul's Cathedral, weighing nearly 17 tons, "Big Ben," of Westminster, which has a weight of 13½ tons, "Great Peter," at York Minster, about 11 tons, the bell at Bristol University, 9½ tons, and "Great Tom," at Oxford, 7 tons.

The bell in the Mexico City Cathedral is perhaps the largest bell on the American Continent. It is 16½ ft. high, 10 ft. in diameter at the rim, and weighs 13½ tons. It was cast in 1792.

* The Tennōji bell was first rung in 1908. A crack in the metal impaired its tone and it is now planned to recast this bell, which is the largest hanging bell in the world.

ACHI-KOCHI (*"Here and There"*)

Meibutsu (**"Noted things"**)—**pron., May-boot-tsu.** Few are the places in Japan frequented by visitors which do not have one or more specialties on sale that are peculiar to the locality. These are called *meibutsu.* When a person goes away from his home town on an excursion or for a visit to some place it is an invariable Japanese custom to purchase and take back to his family and friends one or more of the *meibutsu* of that place. Piled up in the racks of trains one often sees many *meibutsu* that have been bought by homeward bound Japanese. Such presents are expected and are eagerly looked forward to—and be it known that, as a rule, the specialty of one place can seldom be bought anywhere else, not even in a near-by town or village. The variety of these specialties is well-nigh endless; for instance, the *meibutsu* of Matsushima include non-hollow bamboo ware: chopsticks, walking sticks, name-seals, etc., *umoregi* (buried wood), an amorphous substance, like coal, more or less fragile, fabricated into trays, ornaments, etc., and shell and pine-tree bark work; farther north, at Hakodate, Hokkaidō, the principal *meibutsu* is *kombu,* a seaweed prized in cooking by Japanese women; at Amanohashidate, not far from Kyoto, the specialty is *tango-chirimen* (crinkled silk goods); at Miyajima, on the Inland Sea, rice ladles of all sizes are the *meibutsu*—these may be addressed and stamped and sent through the mails. Nagasaki makes a specialty of miniature wooden models of old-time Japanese sailing vessels, as well as of tortoise-shell articles. The Hakone District is noted for its wooden ware: toys, trays, inlaid puzzle boxes, etc. A sizeable book would be required to list all the different kinds of *meibutsu* sold in Japan.



Carved from a 2 in. birch branch (Nikko)

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